

MUSICAL AMERICA

Edited by

John C. Freund

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JOSEF LHEVINNE MAKES A SENSATION

YOUNG RUSSIAN PIANIST RECEIVES
AN OVATION AT HIS AMERICAN
DEBUT.

In Spite of a Severe Injury to His Finger He Displays an Astonishing Technique and Great Intellectual Powers—He Has a Charming Personality.

For weeks past the newspapers have contained paragraphs and articles regarding the young Russian pianist, Josef Lhevinne, who was to make a tour of this country with the Russian Orchestra and Conductor Safonoff. Rumors had come from Europe before this of his wonderful success, but interest in his appearance was heightened by the report that he had been imprisoned in Moscow during the revolution, that his manager had been unable to communicate with him, and that there was fear that some ill-fortune had befallen him.

When he did arrive in this country, a few days ago, the press welcomed him as having escaped a great danger. Later reports were spread that Mr. Lhevinne, who had been brought over under the auspices of a distinguished piano house, would not play the instrument of that house but would make his debut with the Steinway Grand at the concert to be given by the Russian Symphony Society, at Carnegie Hall, last Saturday night, and it was said that if he made good he would probably be taken up by the Steinways and given a triumphant tour through the country.

For these reasons, there was a large and discriminating audience of music lovers, critics, society people, piano men, assembled on the night of the concert, who listened with more or less impatience to the playing of the Mozart symphony No. 29 in A major, by the orchestra under Modest Altschuler, and which was given in commemoration of the 150th anniversary of Mozart's birth.

After the Mozart number, the audience saw Wassily Safonoff, the distinguished Russian conductor, come forward to lead the orchestra in the Rubinstein No. 5 concerto in E flat, with which Mr. Lhevinne was to make his debut.

The applause which greeted Mr. Safonoff had not died away when a somewhat sturdily built young man with a stock of brown hair and a pale, serious face came out from the side door, made his way quietly to the piano, and after he had bowed to the audience took his seat, without any fuss or circumstance whatever.

A few were fearful of the outcome, for it had become known that young Mr. Lhevinne, while practising, had so seriously injured a finger of his right hand, by striking it with full force on the jagged edge of a broken key, that it was feared at one time that he would not be able to play any more this season.

He had not finished the first movement, however, before he had absolutely convinced his audience that he was an artist of the first rank, with an extraordinary technique, that he possessed great intellectual powers and used no arts or tricks whatever to win favor. His playing in this movement was somewhat marred by the way in which he had had the piano regulated, and also by the large amount of physical force which he put into his playing, being evidently unaccustomed to the Steinway Grand and believing that he had to use so much force because of his experience with the thin and light-toned



JOSEF LHEVINNE.

Remarkable Russian Pianist Who Created a Sensation at His American Debut in Carnegie Hall with the Russian Orchestra.

instruments of Germany, France and Russia.

In the second movement he got out of the piano a lovely singing quality, and also showed a delicacy and refinement of touch which had scarcely been expected from his performance in the first movement.

By the time he had finished the concerto he had completely won his audience, and if there was any reservation in the enthusiasm and in the praise bestowed upon him it was because the Rubinstein concerto is a piece which, while it might display his technical abilities, was not calculated to show his poetic and emotional side.

In response to an enthusiastic recall, Mr. Lhevinne played a study by Chopin, which was also received with enthusiasm, and deepened the favorable impression he had made, and then, in response to a perfect storm of applause, he sat down at the piano again and played a nocturne for the left hand alone, by Scriabine, in which he displayed a tenderness, a poetic feeling and a pedaling ability which showed unquestionably that the reports of his artistic rank which have preceded him, warm as they were, had not exaggerated the truth.

The concert closed with the performance of the Tchaikowsky No. 1 symphony, in G minor, by the orchestra.

The press, the next morning, was unanimous in its praise of the young Russian pianist.

Mr. Krehbiel, of the "Tribune," said: "When he had done with the concerto, his conquest of the audience was complete. He played the concerto with great brilliancy, but with a deep and intelligent purpose, and, in the slow movement, with

all possible appreciation of its possibilities in the way of poetic expression."

Mr. Henderson, critic of the "Sun," said: "Mr. Lhevinne made a distinctly favorable impression, in spite of the fact that he had his piano regulated to a degree of brilliancy incompatible with the highest beauty of tone color. But Mr. Lhevinne is an artist; his technique is admirably developed. He can play rapidly, powerfully, clearly, and with a wide range of dynamics; furthermore, he can make the instrument sing, as he proved in the second movement."

Mr. Henry T. Finck said, in the "Evening Post": "Josef Lhevinne won an immediate and a really sensational success. An attempt has been made lately to introduce a new 'Rubinstein II' to local audiences, but the real 'Rubinstein II' is Mr. Lhevinne. He has the great Anton's technique, his dash and his bravura, his brilliancy, and a good deal of his leonine power. He can make a piano sing, too, as he showed in the slow movement. He seems to be a musician of the first rank, and his recitals will be looked forward to eagerly."

The critic of the New York "Herald" said: "The audience was very enthusiastic. It welcomed Mr. Lhevinne warmly, and, after his playing of the Rubinstein concerto had proved his artistic worth, gave him a real ovation."

The critic of the New York "Times" said: "His surroundings and his reception must have brought joy to his heart. He demonstrated a high degree of proficiency in the technical side of his art. What he can do with compositions which call for deeper technical and musical insight remains to be shown."

WEINGARTNER STIRS CINCINNATI SOCIETY

INVITATION OF THE WOMAN'S CLUB
IS ACCEPTED AND THEN
DECLINED.

German Conductor Changes His Mind When He Finds that Reception Will Interfere with Best Interests of His Concert, and Rejects Social Honors.

CINCINNATI, Jan. 29.—There was somewhat of a stir in local society circles last week when Felix Weingartner, the eminent German conductor, changed his mind about accepting the invitation to attend a reception of the Woman's Club—an event arranged in his honor. Long distance calls, messenger boys, and other means of quick despatch were brought into play without avail.

Mr. Weingartner felt that the unforeseen number of rehearsals on the road and the prospect of spending three successive nights in a sleeping car would be too great a tax on his vitality. Between giving the public a concert of superlative excellence and accepting a distinguished personal honor, Mr. Weingartner did not hesitate.

He ran the risk, carefully explained to him, of becoming unpopular with those whose invitation he at first accepted and then found himself compelled to decline. It was even predicted that he would play to a poor house on account of the prejudice of many against entertainments on Sunday.

Had he been a centipede, instead of a man of not very robust physique, he would hardly have covered the ground laid out for him during his short stay. Everything had been planned to pay him the highest personal tributes.

Mr. Weingartner retrieved himself in full measure at the concert in Music Hall Sunday afternoon. Even the fashionable people, whom it was thought he had offended, turned out in force. The number of musicians who attended it was unusual, and another remarkable feature was the fact that the receipts of the box office were large and the number of passes issued comparatively small.

Beethoven's Fifth Symphony in C minor was presented in all its strength and glory. Mr. Weingartner's able reading of this masterpiece proved to be a feature of the concert.

David Mannes, violinist, played the C major Concerto for violin and orchestra by Bach, in a creditable manner. Jean Dimitresco, tenor, sang Beethoven's "The Prisoner."

SCHEEL'S ORCHESTRA AT WHITE HOUSE

Philadelphia Musicians Attraction at the
President's Dinner Musicales.

WASHINGTON, Jan. 30.—President and Mrs. Roosevelt gave a delightful dinner last night at the White House, which was followed by a musicale. The Philadelphia Orchestra, with Fritz Scheel as conductor, played selections from Volkmann, Beethoven, Mozart, Swenson and Richard Strauss.

The guests at dinner were the Brazilian Ambassador and Mme. Nabuco, Senator and Mrs. Taliaferro, Senator and Mrs. Overman, Senator Crane, Senator and Mrs. Carter, Senator Heminway, Senator and Mrs. Warner, Representative and Mrs. William A. Jones, Representative Theodore E. Burton, Representative and Mrs. Rockwood Hoar, Representative and Mrs. J. Van Vechten Olcott, Mr. and Mrs. W. J. Calhoun, Mr. and Mrs. George C. Lodge.

BOSTON CHORAL UNION IN ITS NINTH SEASON

ORGANIZATION, OF WHICH SAMUEL
W. COLE IS DIRECTOR, DOING
FINE WORK.

Extending Scope and Now Giving Two Instead of One
Concert a Season—What It Has Done and What
Mr. Cole Thinks of American Music Lovers.

Boston, Feb. 1.—One of the well known conductors of singing organizations in this part of the country is Samuel W. Cole, director of the People's Choral Union, an organization of between 400 and 500. A desire to provide an opportunity for all who wish to learn to read music by sight and to practise chorus singing originally led to the formation of the people's singing classes, and the graduates from these classes form the Choral Union.

This organization is now in its ninth season. Among the works which have been produced during the last eight years in public are Rossini's "Stabat Mater," "Naa-



SAMUEL W. COLE,
The Guiding Spirit of the Boston Choral Union.

man," Schubert's "Miriam's Song of Triumph," Hummel's "Alma Virgo," a march from "Tannhauser," Gounod's "St. Cecilia," Mendelssohn's "Ninety-fifth Psalm," Weber's "In Constant Order," Paine's "Nativity," Haydn's "Creation," Gounod's "Out of Darkness," and Handel's "Messiah."

"The American people," said Mr. Cole to a representative of MUSICAL AMERICA, "have little or no conception of music as a serious business. They play the piano or the violin or the cornet. So long as it is 'play' they enjoy it, but they part company with it as soon as it takes on the shape of work. In other words, the American people, broadly speaking, see in music only amusement. They hardly realize that some of the most gigantic intellects the world has ever known have been devoted exclusively to musical art, and have built up a great structure, which will endure as long as anything endures. The work in the public schools, in choral unions, and well conducted conservatories of music has been and must be for a long time to come to open the eyes of the American people to a clearer knowledge of the fact that music is a great art and that it demands the most serious study from anyone who would rise above even the lowest letter in any branch of the art."

Mr. Cole is an instructor in the New England Conservatory of Music, and also instructor in music in the public schools of Brookline and Dedham. He was born in Meriden, N. H., and began the study of music at an early age. He has been a teacher since he was 28 years old. Recently he contributed an article to the "Normal Instructor and Teachers' World" on "The Purposes of Teaching Music in the Public Schools."

Musicians interested in the formation of the Musical Soiree, a new society of musicians in Detroit, Mich., held their third meeting January 25, when the reports of committees were heard.

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PROGRAMME OF NEWARK FESTIVAL

Further Arrangements Made for Twenty-first
Saengerfest of Northeastern
Saengerbund.

NEWARK, N. J., Jan. 29.—The local committee of the Northeastern Saengerbund's twenty-first song festival, to be held in this city, June 30 to July 4, held a meeting yesterday and announced the following programme:

Saturday evening, June 30.—Reception of visiting singing societies in Olympic Park. Sunday, 3 P. M.—Reception concert, under the auspices of the United Singers, in Olympic Park; 8 P. M., session of Saengerbund directors in the Krueger Auditorium. Monday—10 A. M., rehearsal of united choruses in the armory; 2 P. M., prize singing contest in Olympic Park; from 3 to 5 P. M., concert by pupils of local German-English schools. Tuesday—10 A. M., rehearsal of united choruses in the armory; 2 P. M., prize singing in Olympic Park; 8 P. M., second grand festival concert in the armory. Wednesday—10 A. M., singing contest for the Emperor's trophy in the armory; P. M., grand volksfest and award of prizes in Olympic Park.

The first chorus rehearsal for the saengerfest took place yesterday afternoon. About 150 singers took part under the direction of Julius Lorenz. The next will take place February 11.

TAUGHT FORTY-TWO YEARS.

Honorable Record of Professor Henri
Bitter of Syracuse.

SYRACUSE, Jan. 30.—Henri Bitter celebrated his forty-second anniversary as music teacher by giving a concert at Gilcher's Hall last week. He was born in Paris, of German parents, in 1844, and came to Syracuse in 1859, being appointed a teacher of German and vocal music in the Syracuse High School in 1865. He has had more than twelve hundred pupils and has served as director of the Syracuse Liederkranz for eighteen years; the Concordia twenty years; the Saengerbund five years; the Harugari Liedertafel eight years; and for the last nine years of the Arbeiter Liedertafel and the Arion Society.

Prof. Bitter was organist at St. Peter's Evangelical Lutheran Church for seventeen years, and has also served in a like capacity in various other Syracuse churches.

Damrosch Conducts in Toronto.

[Special Despatch to MUSICAL AMERICA.]

TORONTO, Jan. 30.—The New York Symphony Orchestra, under Walter Damrosch, and the National Chorus of this city, under Dr. Albert Hall, gave a most delightful concert. The most popular number on the programme was Sir F. Bridges's cantata, "The Flag of England," a musical setting of Kipling's poem. There was an immense audience and great enthusiasm.

At the second concert to-night, Marie Hall was the soloist and created a furor by her fine playing.

A Musical Romance.

WASHINGTON, Feb. 1.—Rear-Admiral and Mrs. Royal B. Bradford have announced the engagement of their daughter Katherine, to Howard A. Brockway, of New York. Miss Bradford, who has been in society for the last two years, is an exceptionally gifted violinist, being a graduate of the Conservatory of Music of Baltimore. Mr. Brockway is known as a composer of considerable merit and their mutual love for music brought them into close communion, ending in their engagement.

George Hamlin's Recital.

CHICAGO, Jan. 29.—George Hamlin, the tenor, gave another of his delightful recitals at Music Hall here last week, singing a group of Brahms's songs, several of Max Reger's compositions, and "The Crying Waters," by Louis Campbell-Tipton, a local composer, now living in Paris. Mr. Hamlin sang with good expression and much feeling, disclosing strength and sonority of voice.

Redmond Concert in Boston.

Boston, Jan. 28.—H. N. Redmond, the composer, gave a concert of his own compositions last night in Jordan Hall. The music and its performance by the Hoffmann Quartette and Mr. de Voto, pianist, gave pleasure to an audience of the composer's friends and acquaintances.

TEACHER OF
BESSIE ABBOTT (Paris Opera)
SOPHIE TRAUBMANN (Metropolitan Opera Co.)
HARRIET BEHNNE (Berlin Opera Co.)
KATHARIN HILKE (The Cathedral, N. Y.)

ARTURO TIBALDI ON VISIT TO AMERICA

English Violinist, Here to Play in a Few
Recitals, Has Had Interesting Career.

Arturo Tibaldi, an exceedingly talented violinist, who has recently arrived in New York City, and who will shortly be heard in recitals in various parts of the country, was born in Florence, Italy, the son of Lady Adela and Colonel Cuthbert Larking.

Lady Adela was Lady in Waiting to her Royal Highness the Duchess of Connaught, and Colonel Larking is equerry to King Edward. Tibaldi himself is a godson of their Royal Highnesses the Duke and Duchess of Connaught.



ARTURO TIBALDI,
A Clever English Violinist Now on a Visit
to This Country.

He studied in Florence for several years under Professor Faini and took the highest diploma, after which he went to London and finished his studies with Wilhelmj. He made his debut in London at St. James's Hall about three years ago, under the family name of Tibaldi, at a concert at which Mme. Eames also sang.

Previous to coming to this country, Tibaldi played in Paris and Italy, and while in Athens received a command to play at the palace before the king and royal family of Greece. At Constantinople Tibaldi played at the harem of the Khedivah, being obliged to stand behind a screen, so as not to see the ladies. For this he received a magnificent emerald and diamond ring. Another of the tokens which Tibaldi has received from royalty is a sketch of himself made by the king of Portugal.

Tibaldi will stay in this country until the end of March, fulfilling various engagements, after which he will return to London.

MME. KIRKBY-LUNN THE SYMPHONY SOLOIST

English Contralto Sings at the Cincinnati Orchestra's Fine Concert.

CINCINNATI, Jan. 29.—The programme offered by the Cincinnati Symphony Orchestra Friday night and Saturday afternoon was of more than usual interest. Mme. Kirkby-Lunn, the English contralto, was the soloist, and Mr. Tirindelli, of the Conservatory, conducted his new work, "Tragi-Commedia."

It was Mme. Kirkby-Lunn's first appearance in Cincinnati in concert, although she was heard here with the Savage Opera Company. She gave a highly enjoyable rendition of an aria and recitative from "Rienzi" and Richard Strauss's "Hymnus," op. 33, No. 3.

The orchestra was heard in Brahms's Symphony No. 2, in D major, and D'Indy's "Le Camp de Wallenstein."

Grace Laroux's Musicale.

Grace Laroux gave an interesting musicale at her home studio, 542 West 140th street, New York City, on January 27. Among the pupils who distinguished themselves were Claire Cunningham, Anna Fennell, Miss Andrew, Miss S. Heber, Mrs. H. Harman and Miss Gerkin. They were assisted by Mrs. Camille Birnbohm, Beatrice Herran, elocutionist, Miss Huntington, violinist, and Prof. Gianini, pianist. Miss Laroux also sang and pleased her hearers by her beautiful enunciation and fine voice.

Emperor Honored with Songs.

Boston, Jan. 28.—A representative German assemblage gathered in the clubrooms of the Orpheus Musical Society last night, and with the singing of old German songs celebrated the Emperor William's birthday. Members of the Boston Symphony Orchestra provided the instrumental music.

WHELPLEY'S SONGS ARTISTICALLY SUNG

Boston Composer's Music Heard for
First Time.

Boston, Jan. 29.—The thirteenth concert in the series organized by Messrs. Chickering & Sons, under the direction of H. G. Tucker, took place yesterday afternoon in Chickering Hall. The performers were Messrs. B. L. Whelpley, piano; Albert G. Janpolski, barytone; K. Rissland, viola; Carl Barth, 'cello; H. Butler, contrabass; A. Brooke, flute; C. Lenom, oboe, and H. Lorbeer, horn.

A group of new songs by Mr. Whelpley was the chief feature of the concert. According to an announcement from the stage, the songs were composed last summer, are just published and were sung yesterday for the first time in public.

BOSTON TRIBUTE TO MOZART.

Marie Hall the Soloist at Symphony
Orchestra Concert.

Boston, Jan. 28.—The programme of the thirteenth concert of the Boston Symphony Orchestra, Mr. Gericke conductor, given in Symphony Hall last evening, was as follows: Symphony in C major, "Jupiter," Mozart; Violin Concerto, Mendelssohn; Symphonic Picture, "The Kremlin," Glazunoff.

Mr. Hess, concertmeister, ably conducted the lovely Mendelssohn E minor concerto for violin, in which the soloist was the young English virtuoso, Marie Hall.

Pugno Plays at Chicago Celebration.

CHICAGO, Jan. 29.—The Theodore Thomas Orchestra gave a concert Friday, in celebration of Mozart's one hundred and fiftieth birthday anniversary. The overture to the "Magic Flute" ushered in the afternoon. Then followed the G minor symphony, and in this acknowledged masterpiece Mr. Stock and his men were heard to excellent advantage. Raoul Pugno played the E flat concerto for piano in a highly enjoyable manner. It was a performance exquisite in finish and in its fine attention to detail, and yet it was musically broad and virile.

Organist Dow to Go to the West.

WEYMOUTH, MASS., Jan. 28.—After a service of fifty-two years as organist of churches in Boston and vicinity, H. M. Dow, the organist, composer and musical director, is to leave this city for California, there to make his permanent home with his daughter in Los Angeles. In musical circles in this city and to the concert-going public there are few persons better known than Mr. Dow. He has been identified with the music platform of Boston and New England towns and also throughout the West and South.

Mme. Szumowska in Boston.

Boston, Jan. 30.—Mme. Szumowska gave her only piano recital in Boston this season yesterday in Steinert Hall. Her selections included Mozart's A major sonata, No. 9; Daquin's "Le Coucou"; Rameau's "La Poule" and a group of numbers by Chopin. Her performance was enthusiastically applauded by a large audience. Mme. Szumowska played brilliantly, displaying an almost flawless technique.

American Pianiste Pleases Berlin.

BERLIN, Jan. 27.—Miss Ethel Newcomb, the American pianiste, gave a concert with the Philharmonic Orchestra at Beethoven Hall this evening. The concert was well attended, and Miss Newcomb received the hearty plaudits of her auditors.

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SAY KUBELIK DID NOT REFUSE TO PLAY

SECRETARY TO JAMES HENRY
SMITH AND VIOLINIST'S MAN-
AGER WRITE POSITIVE
DENIALS.

Declare Artist Did Not Know of Millionaire's Mus-
icale, Being Out West.—Hugo Gorlitz Offers
Star's Services at Any Time.

In its issue of January 27, MUSICAL AMERICA published an editorial headed "Was Kubelik Right?" referring to his alleged refusal to sing at the musicale of James Henry Smith, because of the fact that Mr. Smith's guests were expected to dine while the violinist played. MUSICAL AMERICA received the following letter from George E. W. Bond, Mr. Smith's secretary: Jan. 30, 1906.

TO THE EDITOR:

Mr. Smith's attention has been attracted to an article entitled "Was Kubelik Right?" in your issue of January 27, in which the absurd story regarding his refusal to play at Mr. Smith's musicale is again aired. I enclose a copy from Kubelik's manager which will correct any misapprehensions on the subject, and trust you will, as a matter of justice, see your way clear to print the truth.

(Signed) G. E. W. BOND.

Enclosed with Mr. Bond's letter is one from Hugo Gorlitz, Kubelik's manager, addressed to Mr. Smith, which follows:

NEW YORK, Jan. 21, 1906.

MR. JAMES HENRY SMITH,
871 Fifth Ave.,

Dear Sir:

I feel it my duty to tell you that the stories published about Kubelik's refusal to play at your musicale on January 18 are without a particle of foundation. He never was engaged, and he does not know up to the present that there was any inquiry for his services. He always delights to play in the beautiful music salon of your residence and would be glad at any time to accept an engagement, but he is not here until March 1.

Yours faithfully,

(Signed) HUGO GORLITZ.

MUSICAL AMERICA is glad to make the correction contained in the above letters. The story about Kubelik appeared in a number of newspapers.

CONCERT FOR HOSPITAL.

Miss Coons and John Barnes Wells
Perform in Wilkes-Barre.

WILKES-BARRE, PA., Jan. 29.—Minnie Coons and John Barnes Wells were heard in an enjoyable concert, given here Friday night in the Y. M. C. A. Auditorium, for the benefit of the City Hospital. Miss Coons performed as she has on previous occasions in this city—with brilliant technique and truly artistic expressions. Her rendition of the Liszt Rhapsodie No. 12 was a feature of the concert. She was heard also in Schumann's "Aufschwung."

Mr. Wells sang Hawley's "Remember," which was presented in public for the first time, in a meritorious manner. His voice was full and powerful and yet of charming tonal quality. Others who assisted in the programme were Thomas H. Rippard, cellist, and Ellen Scranton Stites, violinist. The accompanists were John Shepherd and Miss Wallace.

FINE. FRIEDLANDER'S CONCERT.

To Be Heard in Song Recital at Mendelssohn Hall on February 10.

Mme. Delly Friedlander, who studied under eminent French professors, will give a song recital at Mendelssohn Hall on February 10. She will be accompanied by Max Herzberg, pianist, and James Liebling, cellist.

Mme. Friedlander has sung with great success in Paris, Lyons, Bordeaux, Nancy, Rheims, Marseilles, Geneva and Berlin. She is under the management of J. E. Francke, the well-known concert impresario.

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GERALDINE FARRAR TO SING IN THIS COUNTRY AMERICAN SOPRANO SIGNS CONTRACT TO APPEAR AT METROPOLITAN OPERA HOUSE



GERALDINE FARRAR.

Brilliant Massachusetts Singer Who Has Signed a Contract to Appear at the Metropolitan Opera House Next Autumn.

The Metropolitan Opera House is to have another notable American singer next Autumn, for Geraldine Farrar, at present leading soprano of the Royal Opera House, Berlin, has signed a contract with Heinrich Conried for the season of 1906-7. Miss Farrar, who is a daughter of Sidney Farrar, an old-time baseball player of Melrose, Mass., has become one of the most famous of European singers, and wherever she has appeared has covered herself with operatic glory.

Miss Farrar's success is typically American. When her parents discovered that she possessed an unusually fine voice, they put her under the best teachers obtainable in this country, eventually taking her to Berlin, where, under the personal management of her father, she soon became well known and made a quick ascent on the ladder of fame.

After singing in various minor opera

houses throughout Europe, she was engaged by the Berlin Opera House, and made an instantaneous success, so much so that she became a personal favorite with the Emperor and Empress of Germany, who have watched her career with uncommon solicitude, and have done all they possibly could to make her a social and musical favorite. It is only a few weeks ago that she made her Wagnerian debut as Elizabeth in "Tannhauser" and again accomplished all and more than was expected of her.

That the Kaiser was deeply interested in his protegee is shown by the fact that he personally superintended rehearsals of "Tannhauser," and that when Miss Farrar's costumes arrived from Paris the Kaiser ordered a simpler set made by the costumier of the Opera House, in which Miss Farrar eventually appeared. It is said that Miss Farrar will keep her Parisian clothes until she sings at Monte Carlo this month.

LILLIAN BLAUVELT AND WHITNEY PART

Manager Gives Her "The Rose of Alhambra" in Return for Canceled Contract.

Fred C. Whitney, who was Lillian Blauvelt's manager, in her tour of the comic opera, "The Rose of Alhambra," has severed his managerial relations with her, and in consideration of her canceling a three years' contract has made her a present of all the scenery, costumes, properties and other paraphernalia involved in the production.

Miss Blauvelt is still on tour with the opera in the middle West, under the personal direction of her husband. Mr. Whitney alleges that he has sunk \$35,000 in the venture.

Anna Jewell's Interesting Concert.

Anna Jewell, pianiste of Paris and New York, gave an interesting concert in Carnegie Chamber Music Hall, Wednesday evening, January 31.

DR. ERNST KUNWALD ARRIVES IN AMERICA

IS YOUNGEST FOREIGN CONDUCTOR
IMPORTED BY PHILHARMONIC
SOCIETY.

Studied Originally for the Law, but Forsook it
when He Made Name for Himself in Musical
Circles—Decorated by Spain's Dowager Queen.

Dr. Ernst Kunwald, another star conductor to be imported from Europe by the Philharmonic Society to lead its orchestra, arrived in New York City, January 30. He is first conductor in the New Royal Opera House in Berlin and will make his American debut at the Philharmonic concerts in New York City on February 9 and 10.

He is one of the youngest of the foreign conductors to be seen here, for he is only thirty-seven years old. He originally studied for the law, and took his degree at the University of Bonn, and subsequently practised in the courts of Vienna. He was an amateur musician of note, and made such a name for himself in the Austrian capital that he finally decided to devote all his time to music, and with that purpose in view went to Leipsic and completed his musical studies.

He began his professional career as chorus master at the Leipsic Opera House and soon obtained similar work with other musical organizations. In 1901 he went to Madrid to introduce Wagner's music dramas in Spain. The following year he conducted symphony concerts in Barcelona and was decorated by the Dowager Queen of Spain with the order of Isabella the Catholic.

From 1902 to 1905, Dr. Kunwald was conductor of the Municipal Opera House in Frankfurt, where he won marked recognition for his splendid production of Berlioz's "La Damnation de Faust."

"I began as a lawyer and that is where I got my title," said Dr. Kunwald, to a representative of MUSICAL AMERICA, at the Hotel Netherlands. "For two years I practised law in Vienna and then decided that I had deferred enough to the wishes of my parents, so I went to Leipsic and continued as a professional the studies I had begun as an amateur."

SUSAN STRONG GIVES FIRST SONG RECITAL

Former Opera Singer Makes Her American Debut in Concert Field.

Susan Strong was received enthusiastically at her first American song recital in Mendelssohn Hall New York, January 30. Miss Strong is an American singer, who was identified with Maurice Grau's Opera Company, and was heard in prominent roles in "Lohengrin," "Die Walkure" and "Tannhauser."

Miss Strong places much stress upon the dramatic characterization of her songs; she sings with passion, sentiment and tenderness. In her programme were airs from operas by Lully and Paisiello; the completion of Beethoven's "Erlkonig" sketch; Schumann's beautiful cycle, "Frauenliebe und Leben"; and songs by Liszt, Borodine, Flagny, Quilter, MacDowell and Korby.

HENRY W. SAVAGE SAILS.

Impresario Goes to Europe to Engage Singers and Hunt for Operatic Novelties.

Henry W. Savage sailed to-day, February 3, for Europe, to remain until after Easter. While abroad Mr. Savage will engage some new singers for his English Grand Opera Company for next season, when he will make an elaborate revival in English of Wagner's "Ring." He will also obtain some Italian and German additions to the repertoire of the company.

Mr. Savage will also arrange for the presentation in Europe of the dramatic and musical productions which he has made here. Immediately on his arrival home from Europe he will prepare for the production of "The Student King," a romantic opera, the music by Reginald de Koven and Stanislaus Stange, and the book by the late Frederic Ranken.

Kneisel Concert Postponed.

Owing to the illness of Alvin Schroeder, cellist of the Kneisel String Quartette, the concert which was to have been given in the Brooklyn Institute of Arts and Sciences Thursday night, February 1, was postponed indefinitely.

"Rigoletto" Given for Charity.

Verdi's opera, "Rigoletto," was given at the Metropolitan Opera House in New York, February 1, as a benefit for the Italian Benevolent Institute and Italian Hospital. Caruso, Scotti, Journet and the other members of the company took part in the performance, for which J. Pierpont Morgan, Miss Leary, Mrs. Frederick G. Bourne, Countess Massegia, Miss Julia Morosini and Mrs. Henry Maillard were patrons.

Conried's Opera Tour.

Director Conried announces that his opera company will visit Washington, Pittsburgh and other transcontinental cities on its trip to San Francisco, and will take with it scenery and effects for nearly every opera produced this season. All the artists, save perhaps Mme. Nordica, will make the tour.

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CALIFORNIA CLUB HONORS MRS. REID

AMBASSADOR'S WIFE GUEST AT
RECEPTION IN THE WALDORF-
ASTORIA.

Fine Musical Programme Delights Those Present—
Mrs. T. J. Vivian, President of the Organization,
Acts as Hostess.

The California Club of New York attended a notable reception to Mrs. Whitelaw Reid, wife of the American Ambassador to the Court of St. James, in the state apartment of the Waldorf-Astoria, last week. This notable function was designed by and under the direction of the president of the California Club, Mrs. T. J. Vivian, who received the guests of honor and the other invited guests, assisted by Mrs. Russell Bassett, Mrs. Cornelius Sullivan, vice-president, Mrs. George Gordon, secretary, and the Baroness Von Ryhnier, auditor. Mrs. B. G. Dickman and Mrs. William Savage constituted the reception committee.

A notable part of the programme was the music rendered. It consisted of the following: Mrs. Grace Morsi Dickman, contralto, who sang "Il est doux, il est bon," by Massenet; "River and the Sea," by Noel Johnson; "You Ask Me Why I Love," by Kellie, and "June," by Roger Quittier. Mrs. Dickman was accompanied by Clarence Eddy, the organist. Mrs. Charles Gray rendered the following soli: "Rigoletto" and "Love's Dream," by Liszt. Katherine Hilke, soprano, sang "Thy Beaming Eyes," by McDowell, and "A Birthday," by Cowen, and Miss Edith Haines gave the pianoforte number "Brer Rabbit," by McDowell.

The California Club is one of the most popular and notable of all the State organizations centred in Manhattan, and the administration of Mrs. Vivian as president has greatly added to its prestige and importance, so that invitations to its functions are eagerly sought.

SPRINGFIELD FESTIVAL

Berlioz's "Damnation of Faust" to Be
Given in May.

SPRINGFIELD, Mass., Jan. 30.—The directors of the Springfield Music Festival Association at a recent meeting decided in favor of a three-days' festival to be given in May. This will be the fourth annual festival of the association. It will probably be given in Court Square Theatre, where last year's festival was held, on May 9, 10 and 11, and will be again under the direction of John J. Bishop. The organization of the chorus is now in progress, and the first rehearsal was held at Art Museum Hall January 24. There will be four concerts, two afternoon orchestral programmes, with famous instrumental soloists assisting, and two evening choral concerts.

This festival will be made notable by the performance for the first time in Springfield of Berlioz's "Damnation of Faust."

Blind Man Composes Comic Opera.

WORCESTER, Feb. 1.—Charles Albert Fairbanks, a young blind Worcester man, has just completed the composition of a comic opera which has received warm praise. The title of the new opera is "King Pluto," and its general theme is woven about Grecian mythology. The words and music were formed by the tedious process of the system used by the blind.

Caruso and Scotti as Minstrels.

At the Conried benefit at the Metropolitan Opera House on February 15 Caruso and Scotti will appear as negro minstrels and will sing a duet. Pol Plancon will be dressed as Don Quixote and Mme. Sembrich as a vivandiere and will sing a chorus and play a drum solo from "La Fille du Regiment." Emma Eames, as a Spanish senorita, will sing, with a guitar, a Spanish serenade. Mme. Nordica, in her costume as Aida, will sing one of the arias from the opera.

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MONTREAL MENDELSSOHN TRIO.

Capable Canadian Musical Organization Which is Doing Excellent Work.

ART GALLERY, MONTREAL, Jan. 23.—Third concert of the Mendelssohn Trio. The programme:

"Dumsky" TrioDvorak
The Mendelssohn Trio.

L'Adieu Dubois
Mlle. Taschereau.

Concerto for 'cello.....Rubinstein
Moderato con moto; Adagio; Allegro.

ElegieMassenet
SerenadeDiet

Mlle. Taschereau.

QuintetteSchumann
The Mendelssohn Trio, assisted by Miss Murray, violin, Signor d'Alessio, viola.

The third concert of the Mendelssohn Trio proved a most artistic musical function. The Schumann Quintette was greatly enjoyed by the connoisseurs present, for it received excellent treatment by the Trio and its two able assistants. Dvorak's "Dumsky" Trio was interpreted cleanly in a very artistic manner by Mlle. Plouffe and Messrs. Taranto and Dubois, who deserve credit for organizing this series of concerts. J. B. Dubois performed the Rubinstein Concerto in a happy mood and to the evident satisfaction of the audience.

OTIE CHEW SCORES ANOTHER SUCCESS

Delights Detroit Music Lovers by Her
Exquisite Bowing and Singing
Tone.

DETROIT, Jan. 21.—The violin recital of Miss Otie Chew in the auditorium of the Young Women's Christian Association on January 17 was an unqualified artistic success, her personal charm, as well as her remarkable musical talent, winning for her the unstinted applause of her hearers.

Her programme consisted of five numbers, the introductory being Grieg's Sonata in C minor, opus 45, in which she was accompanied by Georges Lauweryns, the Belgian pianist. Their ensemble work was of an unusually high order, both playing superbly.

Bach's Sonata in E major for violin alone was the most appreciated of Miss Chew's selections. In the prelude, with its exacting test of bowing, Miss Chew proved herself a remarkable artist of tremendous technical skill, of much feeling and intellectuality.

"The Symphony" Makes Its Debut.

MUSICAL AMERICA begs to acknowledge receipt of the first issue of a new musical monthly, "The Symphony," published in Atlanta, Ga., under the able leadership of Kurt Mueller and August Geiger. "The Symphony" is a very interesting paper, ably edited and a credit to Atlanta, its birthplace.

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Mlle. Taschereau, daughter of Judge Taschereau, possesses a beautiful contralto voice of wide range. "L'Adieu," by Dubois, and the "Serenade," by Diet, were specially well rendered and applauded.

The fourth concert will take place on the first of March, with Beccie Kellert as soloist, and will comprise Paul Viardot's Trio in A minor; Saint-Saens's Concertstuck for violin and Schumann's Trio, op. 63.

Press comments:
Montreal "Witness"—"Mr. Dubois played Rubinstein's great Concerto for 'cello and piano with rare feeling and distinction. Miss Plouffe's playing of the piano part was delightful."

Montreal "Herald"—"The Trio is becoming ambitious. Last night it invited Miss Grace Clark-Murray and Signor Camillo D'Alessio to help it out with the Schumann Quintette, and the result was very satisfactory."

Montreal "Star"—"The Dumsky Trio of Dvorak, an intricate but beautiful work, was well received, as was also the Schumann Quintette. Miss Taschereau rendered three songs, one of which was the 'Elegie,' of Massenet, with 'cello accompaniment."

CHICAGO MUSICAL COLLEGE PROSPERING

Increases Its Capital to \$500,000 and
Will Extend Work in Many
Directions.

CHICAGO, Feb. 1.—The capitalization of the Chicago Musical College has been increased from \$60,000 to \$500,000, and announcement has been made of the enlargement of the scope of the organization in various ways.

The excellent work done by the college has been appreciated not only by Chicago, but by the country within several hundred miles around, to such an extent that the institution has entirely outgrown the demands made upon it. In the last two years the number of pupils has almost doubled and the number is steadily increasing from day to day.

It is the intention to extend the scope of the organization to include instruction in music and drama both in person and by correspondence; the ownership and maintenance of theatres and concert halls; the presentation of musical and dramatic entertainment, and a general music publishing business.

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ORGANIZED TO SING OLD HEBREW MUSIC

NEW YORK CHORAL SOCIETY
MAKES A STUDY OF ANCIENT
MELODIES.

Conducts Researches for the Discovery of Original
Tunes, Which Are Sung at Its Meetings—Return
to Old Chants from the Temple Service.

Old Jewish melodies were sung by the Choral Society for Ancient Hebrew Melodies, which held its regular meeting in the Young Men's Hebrew Association, Ninety-second street and Lexington avenue, New York City, January 30.

The society, formed a year ago, is under the direction of influential persons who have undertaken a serious and practical work of value to all musicians, particularly to students of ancient church music. Mrs. Solomon Schechter, wife of the president of the Jewish Theological Seminary of America, is the founder and vice-president; Louis S. Brush is the president, and there is a membership of fifty, making that number of voices to form a chorus which sings the old Hebrew tunes at the meetings.

The organization purposes conducting an investigation for the discovery of the original melodies which form the foundation of many songs of to-day. These melodies have of course, been greatly varied as they have been adopted by the different nationalities. The Choral Society has undertaken the task of printing and harmonizing all such music, and effecting the return to the old chants and congregational singing in accordance with the ancient Temple service.

Prof. Louis Ginzberg, of the Theological Seminary, has taken charge of the researches, the expenses of which will be met largely through a contribution received from the Betty Loeb Musical Foundation.

The classes are under the direction of J. Rosenblatt, and in charge of the selection of the music are Alfred Lyons, of the music of the Sephardic branch, to which belong the Jews of comparatively few congregations in England, Italy, Hamburg, and the Orient. To select the music of the other branch, the Ashkenazic, to which belong the greater number of Jews in England, France, Germany, and Russia, and in this country, there is the reader of the Jewish Theological Seminary, the Rev. S. Jacobson; Mr. Minkowsky, of the Henry Street Synagogue; Lewis M. Isaacs, the honorary secretary of the society, and Mrs. Schechter.

Concert of Utica Orchestra.

UTICA, N. Y., Jan. 29.—The Oriental Orchestra, composed of local musicians, and the Empire Quartette of Troy, gave a concert at the Utica Auditorium last Monday night. The performance proved a delight to music lovers. The orchestra, under the direction of Westel Terry White, is a new venture in musical circles. It is composed of twenty-four well-trained musicians who gave every indication of the careful training they have undergone. Leila Ryan played piano solos.

Metropolitan's Sunday Night Concert.

The programme of the Metropolitan Opera House Sunday night concert in New York on January 28, was suggestive of a commemoration of the one hundred and fiftieth anniversary of Mozart's birthday. The soloists were Mme. Marie Rappold, Mme. Louise Homer, Andreas Dippel and Marcel Journet. Nahan Franko conducted the orchestra, which played the Mozartiana Suite of Tschaiowsky in a creditable manner.

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CREDITABLE PERFORMANCE GIVEN
BY LARGE CHORUS OF
WOMEN'S VOICES.

Anna Bussert and J. Humbird Duffey Assist in an
Interesting Programme of Choral Numbers—
Arthur D. Woodruff the Conductor.

MUSICAL HALL, ORANGE, N. J., Jan. 26.—Nineteenth Private Concert of the Orange Musical Art Society. Arthur D. Woodruff, conductor; Anna Bussert, soprano; J. Humbird Duffey, barytone; Gustave Dannreuther, Concert-Master, and Dr. John L. Courier, accompanist. The programme:

"Thou, O God, Art Praised in Zion,"

Frank L. Sealy

Aria from the "Cross of Fire," Max Bruch

Mr. Duffey.

"The Night has a Thousand Eyes,"

J. H. Rogers

"Now is the Month of Maying,"

Thomas Morley

Aria from "Der Freischuetz," von Weber

Miss Bussert.

"The Erl King's Daughter,".....Gade

Miss Bussert and Mr. Duffey.

"A Roundelay has been Ringing,"

Reinhold L. Herman

(a) "Nur wer die Sehnsucht Kennt,"

Tschaikowsky

(b) "Sweetheart, thy Lips are Touched

with Flame,".....Chadwick

Mr. Duffey.

"Christmas Song,".....Peter Cornelius

(a) "Fruehlingslied," (b) "Liebes-selig-

keit,".....Max Spicker

(c) "Hills of Skye,".....Victor Harris

Miss Bussert.

"The German Parade," Reinhold L. Herman

More than one hundred women's voices, under the effective conductorship of Mr. Woodruff, were combined in the presentation of a highly interesting set of choral works incidental to the concert of the tenth season of the Orange Musical Art Society. Artistically, the programme, from beginning to end, was a triumph for the organization, the honors of which were divided by Miss Bussert, Mr. Duffey, Mr. Woodruff and the chorus.

In the charming sixteenth century madrigal, "Now is the Month of Maying," by Morley, and Rogers's "The Night has a Thousand Eyes," the society sang unaccompanied, performing with a rollicking spirit true to the nature of madrigals and to the sentiment of the little love poem.

Not only were the voices well trained in the ensemble effect, but they gave evidence of a careful selection by a master of choral singing. Again, in Herman's "Roundelay," which, together with the "German Parade," was composed last summer at the request of Mr. Woodruff, and had their first performance at this concert, the chorus acquitted itself with credit. These two numbers were replete with melody, delicacy of sentiment and charming rhythm.

Mr. Duffey proved himself entirely capable of keeping pace with the high standard set by the society. He has a melodious voice, with a keen understanding of phrasing, which made his performance throughout enjoyable.

Miss Bussert was especially at home in her German songs. Her enunciation and musical understanding were well displayed, and her two songs by Spicker were given in a charming manner. The orchestra, under Mr. Dannreuther, played creditably.

MUSICAL AMERICA acknowledges receipt of a new song, just published by Luckhardt & Belder of New York City, entitled "If I Were King." The words are by Justin Huntly McCarthy, the dramatist, and the music is by S. Macaulay. Both are well written and effective.

SEÑOR GUETARY

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St. Louis Symphony
Society
and the Hess Quartette

WERE THESE PRESS NOTICES FAKED?

EXTRAORDINARY CHARGE MADE BY MME. WELLINGTON, A SINGER, THAT
R. E. JOHNSTON, HER MANAGER, AGAINST HER PROTEST, PUBLISHED
MANUFACTURED PRESS NOTICES ABOUT HER, PURPORTING
TO BE FROM LEADING LONDON PAPERS

The following advertisement, which appeared in the "Musical Courier," of January 24, contains, according to the statement of Mme. Wellington, fictitious press notices, alleged to have been published in various London papers.

Mme. Wellington informed a representative of MUSICAL AMERICA that she had never sung publicly in London, and that her only public appearances abroad had been in Italy.

R. E. Johnston, mentioned in the advertisement, is the man who, as described in MUSICAL AMERICA last week, was sued and arrested at the instigation of Mme. Wellington, who accused him of having converted to his own use \$3,000 which she gave to him to exploit her as a dramatic soprano. Mr. Johnston, who resolutely denies the charge, was bailed out after his arrest.



Wellington

DRAMATIC SOPRANO

R. E. JOHNSTON, Manager,

St. James Building, N. Y. City

NOTICES:

Few will forget Mme. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthalls her audience.—London Daily Leader.

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tract covering the details of the prospective tour. Mr. Johnston got up a pamphlet quoting fictitious press notices which lauded my abilities as a singer, and in effect gave out the impression that I was a second Patti. I have sung in public only in Italy, where I studied, but the pamphlet contained alleged abstracts from London papers purporting to praise my work in a city where I have never sung in concert.

"I was mortified when I saw the pamphlet and demanded that he recall it, telling him that the press notices of my work in Italy, which I had sent him, were the only ones I cared to have used, as they alone were authentic.

"When I came East with the expectation of fulfilling my contract, I found that he had arranged only two concerts for me, one of these being in Sioux Falls, S. D. Mr. Johnston provided my transportation and one hour before I left handed me the

individual contract, at the bottom of which was written a statement to the effect that my engagement in Sioux Falls would counteract a debt which was outstanding against him, in connection with the previous appearance in that city of Ysaye.

"I telephoned to him just before my train left, and asked for an explanation. He assured me that everything was all right and that he would make good any deficiency that might occur from his own pocket. When I arrived at Sioux Falls, I found that no arrangements had been made for the concert. There was no piano, no accompanist, the hall had not been engaged, and I was in a dilemma.

"On the same trip I sang at Minneapolis. On my return to New York I attempted to secure the return of the money I had advanced to him but could get no satisfaction, so I was forced to put the matter into the hands of my lawyer."

Dubois Made Conductor.

MONTREAL, Jan. 30.—J. B. Dubois, the cellist, has been chosen conductor of the Association Symphonique d'Amateurs de Montreal, which will give a concert March 8. Albert Chamberland will lead the violins. This society has elected the following officers: President, Hercule Desjardins; first vice-president, A. Bourgeois; second vice-president, Ernest Pleau; secretary, A. P. Fortin; assistant secretary, G. Papillon; treasurer, Joseph Cote; librarian, Joseph Dufault; assistant librarian, M. Lachapelle; committee, C. Beausoleil, C. Lapierre, E. Cyr; auditor, Joseph Duhamel.

Mr. and Mrs. J. B. Harkins, of Evansville, Ind., have christened their baby son Doxology. Mrs. Harkins, who is the mother of eleven children, says this is her last, hence the name.

MUSIC FOR ART SOCIETY.

The Pittsburg Orchestra Plays Borch's Overture at Reception.

PITTSBURG, Jan. 24.—"The Genoveva Overture," by Gaston Borch, a member of the Pittsburg Orchestra, was the opening number on the programme of the three hundred and nineteenth reception of the Art Society of Pittsburg, which took place in Carnegie Music Hall last night.

Genevieve Wheat was the soloist of the evening. She sang Saint-Saens's aria from "Samson and Delilah" in delightful manner. The Pittsburg Orchestra's contributions were Schubert's unfinished symphony in B minor, Richard Strauss's tone poem, "Death and Transfiguration," and Wagner's "Kaiser March."

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EMILE SAURET, The world renowned violinist, has been re-engaged for a term of years.

ILLUSTRATED CATALOG MAILED FREE.

LAST BAGBY MUSICALE

SUSAN METCALFE, MARIE HALL,
AND CHARLES GILBERT THE
SOLOISTS.

The last Bagby musicale of the present season filled the grand ballroom of the Waldorf-Astoria, January 29, and there was the same representative gathering of society that has marked these entertainments since the opening. The artists were Miss Marie Hall, violinist; Miss Susan Metcalfe, soprano; Charles Gilbert, basso, and Isador Luckstone at the piano. They gave a very interesting and varied programme.

Among those in the audience were the Marchioness of Donegal, Mrs. Charles B. Alexander, Mrs. William Jay, Mrs. John C. Wilmerding, Mrs. Ansel Phelps, M. Walter N. Lewis, Mrs. William H. Fields, Mrs. W. B. Osgood Fielu, Mrs. William Pollock, Mrs. W. Denison Hatch, Mrs. John Clinton Gray, Miss Clementine Furniss, Mrs. Samuel Thorne, Mrs. F. Dana Winslow, Miss Leary, Mrs. W. Watts Sherman, the Misses Sherman, Miss Augusta Bliss, Mrs. Arthur Welman, Mrs. John E. Parsons, the Misses Parsons, Mrs. Henry Phipps and Mrs. Bradley Martin, Jr.

ELSA RUEGGER, SOLOIST.

'Cellist Plays with Pittsburg Orchestra
in Cleveland.

CLEVELAND, Jan. 19.—The Pittsburg Orchestra, under Emil Paur's direction, offered an enjoyable programme last night in Gray's armory. The opening number was Brahms's Symphony, and the programme was one of varied interest.

Elsa Ruegger, the Belgian 'cellist, was the soloist of the evening. Her presentation of Victor Herbert's Concerto with full orchestra won her the favor of the audience. She played with breadth of tone and gave evidence of great technical skill.

MME. VON KLENNER'S CONCERT.

Pupils' Recital in Carnegie Hall Chapter
Room a Gratifying Success.

The pupils of Mme. von Klenner, assisted by Mme. Delhaze-Wickes, pianiste, and the von Klenner Quartette, gave a delightful recital on January 30, in the Chapter Room, Carnegie Hall. The opening number of an interesting programme was a piano duet, well played by the Misses Walker and Wade. This was followed by Agnes L. Breen, who sang two songs by Mme. Pauline Viardot; four Chopin numbers brilliantly played by Mme. Delhaze-Wickes; three French songs by Mrs. Katharine Noack-Figue; trios from "Cendrillon," by Mrs. Standish, Miss Breen and Miss Wade, and songs by Lillie May Welker. The second part consisted of quartettes well sung by the von Klenner Quartette, consisting of Miss Welker, Miss Wade, Miss Martha Noble and Miss Edna May Banker, and songs by Thomas, Haley, Watson, Mozart and Masse.

"Mexicana" Produced in New York.

"Mexicana," a new comic opera, libretto by Clara Driscoll and Robert B. Smith, and music by Raymond Hubbell, was produced at the Lyric Theatre, New York, on January 29, and scored a gratifying success. The scene of the opera is laid in Mexico. The music is melodious and the stage settings are sumptuous. In the cast are Thomas Q. Seabrooke, Joseph Herbert, Christie McDonald and other capable singers. Miss McDonald made a great hit.

St. Louis Choral Symphony.

St. Louis, Jan. 27.—The second concert of the popular price series, given by the Choral Symphony Orchestra last Sunday evening at the Odeon Theatre, was particularly enjoyable. Lulu Kunkel Burg, a St. Louis violinist of talent and a pupil of Ysaye, was the soloist.

Arions to Sing for Charity.

The Arion Singing Society of Brooklyn, of which Arthur Claassen is conductor, will give a concert at the Baptist Temple, Brooklyn, on February 5, under the auspices of the Society for the Relief and Defense of the Jews. The programme will include songs by Nessler, Kreutzer, Koellner, Grieg and others; piano solos by Jessie Shay, tenor solos by Cecil C. James and selections by the Manhattan Ladies' Quartette.

AMERICAN CORNETIST
TERMED A GENIUS

RUDOLPH ARONSON ACCLAIMS
PARIS CHAMBERS A MUSICAL
WONDER.

Says He Excels Levy and Arbuckle and Can Play
Thirty Great Sonatas—Leoncavallo Coming to
Conduct His Own Operas.

Rudolph Aronson, who, as told in last week's MUSICAL AMERICA, has returned to this country, obtained what he considers the most remarkable cornet player in the world, Paris Chambers, an American by birth and training. According to Mr. Aronson, Chambers is so far ahead of all other cornet players as to place him in a class by himself.

"Of course," said Mr. Aronson to a representative of MUSICAL AMERICA, "it is but natural that a manager should praise his own celebrity, but all musical critics in



RUDOLPH ARONSON,

The American Impresario Whose Plans
Promise Much for Music Lovers.

Europe who have heard Chambers play agree with me that he is undoubtedly a musical genius, not merely as a mechanical player, whose virtuosity is wonderful, but as a musician of feeling, of intensity and undoubted talent. Chambers has all the mechanical tricks of Levy, Arbuckle and others, but he has something which they have not; first of all, a wonderful tone, akin to that of the human voice, and second, a knowledge of music equal to that of many great pianists. He can play thirty great concertos and hundreds of minor compositions, and can play them better than any other cornetist I have ever heard—and I have heard them all.

"My greatest attraction, of course, will be Leoncavallo, who is to-day the most popular composer in Europe. His 'Boheme,' recently produced in Berlin with great success, is, to my way of thinking, far better than Puccini's. He will bring with him the principals of an opera company, but the chorus and the orchestra will be engaged here, so that the mistake which nearly ruined Mascagni's tour will not be repeated.

"Another attraction is Maria Colledoro, an Italian dramatic soprano, possessing a wonderful voice and attractive personality. I have two more artists under contract for next season, one being Arthur Shattuck, the American pianist, and Leon Rennay, a young barytone possessing an exquisite voice and singing songs of the modern French school superbly.

Mr. Aronson is trying to obtain an American purchaser for the Paganini collection, consisting of several of the master's violins, a score of unpublished compositions and various other interesting matter appertaining to him, that the whole collection may be donated to the Metropolitan Museum of Art. The price is \$50,000, and Mr. Aronson hopes to interest one of our wealthy men.

Violinist Dines with Divorced Wife.

OMAHA, Jan. 31.—Franz Wilczek, a violinist of New York, who came to Omaha several months ago and obtained a divorce from Mary R. Wilczek, gave a supper recently at which his divorced wife, who was playing at the Orpheum Theatre, was the guest of honor. The parties of the first and second parts displayed the best of feeling at the supper, although both denied that the function was arranged for the purpose of bringing about their remarriage.

Dr. Karl Hoffmann, director of the Buffalo Teutonia Liederkreis, has opened a studio for vocal instruction at No. 454 High street, Buffalo. Dr. Hoffmann has studied at the royal conservatories of Stuttgart, Munich, Leipzig and Berlin.

LYRIC CLUB CONCERT

Kaltenborn Quartette Assists Newark
Organization in Enjoyable Choral
Concert.

NEWARK, N. J., Jan. 31.—The Kaltenborn Quartette assisted the Lyric Club of this city at its thirteenth subscription concert last night in Wallace Hall. The chorus, under the direction of Arthur D. Woodruff, was remarkably successful in the presentation of an interesting programme, including Lassen's "Holy Christmas Night," with an oboe obligato, played by Hermann Rietzel; Stair's "Minuet;" "The Voice of Spring," of Carl Busch, and "The Girls of Seville," of L. Denza.

Glen Hall, tenor, sang a number of solos creditably, and took obligato parts with the chorus. The Kaltenborn Quartette was heard in Rubinstein's "Sphaeren Musik;" German's "Shepherds' Dance;" Bizet's "Adagietto" and Gillet's "In the Mill." The chorus is composed of seventy-five women's voices.

BOSTONIA SEXTETTE CLUB.

Organization to Start on Concert Tour
of South and West.

BOSTON, Jan. 31.—The Bostonia Sextette Club, which is now touring New England preparatory to a tour of the South and West, is meeting with unusual success this season. The members of the club are all players of wide experience and ability and the programmes are always of an interesting nature.

C. L. Staats, clarinet, is the director of the club, the personnel of which is William H. Capron, violin; A. E. Ordway, violin; E. J. Schiller, viola; M. Belinski, 'cello, and Alfred Reinhart, bass. The club, after its performance to-day in Plymouth, N. H., will proceed to Hampton, Va., where it will open its tour of the South.

Pugno Plays in Cincinnati.

CINCINNATI, Jan. 31.—Raoul Pugno, the eminent French pianist and composer, was heard in a recital in Music Hall last night. The programme included Beethoven's Sonata in D minor, opus 31, Schumann's "Phantasie-stuecke," opus 12; a suite of numbers by Chopin; Weber's "Rondo Brilliant" and numbers by Mendelssohn, Grieg and Liszt. Mr. Pugno also played his own "Serenade a la lune." His playing made a deep impression upon the auditors, who showed their appreciation by giving the pianist an ovation at the conclusion of the programme.

HANS BARTH (BERGMAN).

A Pupil of the Virgil Piano School.
Editor of MUSICAL AMERICA:

Hans Barth, the boy pianist, whose playing has attracted much favorable comment the last two seasons, is the same boy who, under the name of Hans Barth Bergman, attracted wide notice for his remarkable playing as a young child.

I understand that the impression has been given out, either by him or some of his people, that Hans has acquired his present facility in piano playing solely, or very nearly so, through his own efforts without aid from teachers. The real facts in the case are as follows:

He was my private pupil for some four and one-half years, having entered my school the summer of 1899. He continued study without interruption until January, 1904. Not only did he study technique and interpretation with me personally, but he also studied harmony for three winters and took part in the sight playing classes. During four years of this time he played every week and sometimes twice a week in the regular weekly public performance recitals given at my school, and in addition to this he took part in public concerts in New York, Brooklyn, Philadelphia, Wheeling, Washington, and many small towns and cities.

During this time I not only taught him free of all expense, but fed and clothed him and supplied him with music and the use of a Techniklavier and piano upon which to practise. He lived with me all the week, going home to spend Sundays. His father took him away from the school two years ago in order, so far as I could learn, to make money for the support of the family.

Very truly yours,

MRS. A. M. VIRGIL, Director,
Virgil Piano School,
19 West 16th St., N. Y. Jan. 30, 1906.

CHICAGO AGAIN
HEARS JOSEFFY

Eminent Pianist Reappears After Ten
Years, at New York Symphony
Orchestra Concert.

CHICAGO, Jan. 28.—Rafael Joseffy, the pianist, who had not appeared publicly in Chicago for the last ten years, was the soloist at the concerts of the New York



RAFAEL JOSEFFY.

The Well-known Pianist Who Is Delighting
Music Lovers by His Brilliant Playing.

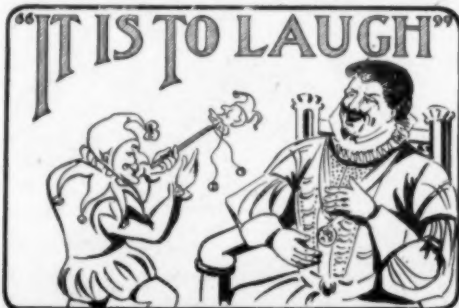
Symphony Orchestra in Orchestral Hall, here, yesterday and to-day.

Joseffy gave a performance that was thoroughly in keeping with the reputation he enjoys among music lovers. He played Brahms's Concerto, No. 1, and was warmly applauded. Mr. Damrosch directed.

After two concerts in Toronto to-morrow and Tuesday, conducted by Mr. Damrosch, the orchestra will return to New York. Herr Weingartner's next appearance will be with the New York Symphony Orchestra at Carnegie Hall, New York, on February 6.

Johannes Miersch, violinist, was the soloist at the concert of the Indianapolis Philharmonic concert in that city January 26. Ferdinand Shaefer directed the orchestra.

Johanna Gadske made a pleasing impression in Louisville at her recital in that city January 19.



She said she'd sing some songs for him,
And he was sore beset;
She meant it as a promise, but
He took it as a threat.—Houston Post.

Mr. Stople—That song always moves me.

Miss Tersleep—If I'd known that I'd have sung it an hour ago.—Cleveland "Leader."

"So your daughter has become a soloist?" "Necessarily," answered Mr. Cumrox, wearily. "Perhaps I ought to be thankful that she isn't a trio or a quartette."—Washington "Star."

Nell—Miss Scharp tells me she is going to learn to play the harp.

Bell—What nonsense! She hasn't any talent for music.

Nell—Oh, she knows that; but she has lovely arms.

"Did you hear Kubelik play? They say he has a Stradivarius."

"Mercy! Has he? Where did he get it?" "In Europe, I believe."

"Too bad! And can't the doctors do anything for it?"—Cleveland "Leader."

"My bargain matinees do not seem to be drawing."

"What are the prices?"

"Fifty cents and one dollar downstairs."

"Make it forty-nine and ninety-nine cents and you'll win out, old man."—Louisville "Courier-Journal."



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DVORAK'S SYMPHONY PLAYED IN ST. PAUL

MINNEAPOLIS ORCHESTRA GIVES
INTELLIGENT READING AT
TWIN CITY CONCERT.

Waldemar Luetsch, the Soloist, Plays Tchaikowsky's Concerto with Pleasing Effect—Emil Oberhoffer Ably Conducts Musicians.

ST. PAUL, MINN., Jan. 29.—The concert of the Minneapolis Symphony Orchestra, Thursday night, proved to be a memorable occasion in the season's musical history. It was an interesting programme that Emil Oberhoffer, director, presented, and the musicians gave a highly creditable performance.

Included in the presentation were Dvorak's E minor Symphony, from "The New World"; Tchaikowsky's Concerto for piano and orchestra, op. 23; Saint-Saens's symphonic poem, "Le rouet d'Omphale," op. 31; Wagner's "Tannhauser" overture, and Dvorak's Symphony No. 5, in E minor, op. 95.

The Dvorak numbers created much interest. The "The New World," or American Symphony, which, it will be remembered, had its inception in the Bohemian composer's attempt to find in the United States Southland something characteristic of American music, was given a most intelligent reading by Mr. Oberhoffer. The dainty, rhythmic themes, so suggestive of plantation life, and bringing into play the varied possibilities of the modern orchestra to such good effect, charmed the auditors.

The orchestra proved fully capable of catching the delineative spirit of the symphony. Both in the technical requirements and in the quality of tone, the musicians reflected careful training and a thorough understanding of the spirit of the composition.

Waldemar Luetsch, the Russian pianist, played the concerto, with orchestral accompaniment, in a delightful manner. He displayed sufficient power where power was needed, and yet gave evidence of an exquisite delicacy of touch and a tender lyrical sentiment. The concert was given under the auspices of the Schubert Club.

FRANCIS FISCHER

POWERS SINGS.

Well-known Teacher Heard at Mrs. Coddington's Musicales.

One of the season's most brilliant musicales was that given by Mrs. Coddington, at her Fifth Avenue residence, on Monday week. Among the artists who participated were Marguerite Hall, soprano, and Reed Miller, tenor. The latter is one of Francis Fischer Powers' distinguished pupils, who is now studying with that maestro. He displayed considerable artistic skill in the rendition of his several solos.

Francis Fischer Powers sang several numbers and it was evident that his splendid barytone voice has lost none of its old-time charm and sweetness. As this is the first time he has sung in a season or two, he received an ovation from the guests present. Harold Briggs, the pianist and protege of Mr. Powers, was much applauded for his solos.

RECITAL IN KINGSTON, N. Y.

Organ, Vocal and Violin Music Heard in Enjoyable Concert.

KINGSTON, N. Y., Jan. 29.—A number of Newburgh singers were heard in a concert in the Clinton Avenue M. E. Church here, Friday night. Maud Thompson, of Matteawan, played acceptably on the organ, and Mrs. Edward Gore, of Newburgh, sang several songs in an enjoyable manner. Edith Crawshaw and Minnie Ferguson, two contraltos, were enthusiastically encored.

Rev. Walter S. Dunnett, of Hamilton, Can., sang "One Sweetly Solemn Thought," as a tenor solo, and John McGregor was heard in violin solos.

Signor Conte Cavaradossi of Carnegie Hall, New York, will sail for Milan at the end of this month to sing at La Scala on the occasion of the centennial exposition there.

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EDWIN GRASSE PLEASES A MOST CRITICAL AUDIENCE

YOUNG BLIND VIOLINIST DISPLAYS UNUSUAL QUALITIES AT HIS THIRD RECITAL

Edwin Grasse, the young blind violinist, gave his third recital in Mendelssohn Hall, New York City, January 25, assisted by Theodore Van Yox, tenor, and George Falkenstein at the piano. Mr. Grasse, who plays entirely from memory, gave an astonishing performance, leaving aside the difficulties under which he is forced to labor, for he displayed an uncommon amount of virtuosity, a splendid technique, and a great depth of feeling. He played not only with intellect, but with soul as well, and fully satisfied the most exacting demands of his expectant hearers.

In addition to his undoubted talent, Mr. Grasse possesses the saving grace of knowing what to play, and because of this, his programme was delightful, not only to the musician, but to the casual hearer whose knowledge of music is more limited.

His first number was Corelli-Leonard's "La Folia" sonata in D minor, arranged by Cesar Thomson. His conception of this new composition must rank high, for he played with authority, breadth of musicianly vision, and decided intellectuality. He followed this by three comparatively simple airs by Mozart, Tartini and Tenaglia, playing all three deliciously. Later, he played an aria from Goldmark's Concerto in A minor, Saint-Saens's "Rondo Capriccioso," an intermezzo by Brahms and a "Romanze" by Rubinstein-Wieniawski. His last number was his own composition, a polonaise in C minor, in which he proved himself to be as clever a composer as he is a violinist.

Mr. Van Yox sang well, with great feeling and expression, his fine voice being heard to excellent advantage. He sang Schubert's "Who is Sylvia?" Cowen's "Onaway Awake, Beloved," two songs



EDWIN GRASSE,

The brilliant young blind violinist, whose playing has been received with exceptional favor.

from a cycle of Indian love songs by Amy Woodforde Finden, and Lecoq's "She is so Innocent."

Press comments:

New York "Herald"—"His playing in point of tone quality was more agreeable than at his previous recitals this year and his technique more finished."

New York "Times"—"He played pieces in a great variety of styles, with excellent understanding, and with a better tone and a better technical execution than he showed in previous performances."

New York "World"—"Grasse displayed the same artistic qualities that he has shown on former occasions. He played a Mozart minuet exceptionally well."

PEOPLE'S SYMPHONY ORCHESTRA CONCERTS

Franz X. Arens's Organization Acquires
Itself Well in a Mozart-Tschaikowsky Programme.

The People's Symphony Orchestra, Franz X. Arens conducting, gave two very interesting concerts on the evenings of January 25 and 26, the first in Cooper Union and the second in Grand Central Palace, New York City, assisted by Susan Metcalf.

In honor of Mozart's birthday anniversary three of the numbers on the programme were by that composer, the first being the overture from the "Magic Flute," delightfully played; "Non Mi Dir," from "Don Giovanni," sung with a wealth of voice and expression by Miss Metcalf, who resolutely refused to respond to demands for an encore, and the "Jupiter Symphony," also well played.

The second part of the programme began with Tchaikowsky's Fourth Symphony, and ended with Beethoven's "Leonore" No. 3 overture. The former was played in truly musicianly style, with well-pronounced nuances, splendidly executed in its varying phases. The beautiful "Leonore" overture was exquisitely played. Both Mr. Arens and his orchestra acquitted themselves most creditably.

The fourth set of concerts on February 15, 16 and 17, will be devoted to the works of Tchaikowsky. Glen Hall will sing an aria from "Eugen Onegin."

In Aid of Mme. Fabbri.

SAN FRANCISCO, Jan. 27.—The seventy-fifth birthday anniversary of Mme. Inez Fabbri-Mueller, the well known opera singer of other days, was celebrated yesterday by a big benefit concert in Lyric Hall. After a busy life of success and honor, Mme. Fabbri finds herself battling with old age and reverses, and the concert was arranged to keep the wolf from the door.

The patronesses were Mrs. J. E. Birmingham, Mrs. E. Bonheim, Mrs. S. Eggers, Mrs. F. B. George, Mrs. W. C. Hildebrandt, Mrs. W. Saalburg, Mrs. T. D. Stadtmueller and Mrs. P. J. White.

Those who participated in the benefit were F. Huber, Margaret McMahon, M. M. Carruthers, Walter Campbell, Mrs. Birmingham, Lillian Musino, Alma Bullwinkle, Mabelle Rothman, C. H. Rahlmann, Signor Albany, F. Reinback, Rita de Rovey, Johanna Strauss, Albert Fisher.

DETROIT SYMPHONY ORCHESTRA CONCERT

Charles Granville, Barytone, Assists in
Presentation of an Interesting
Programme.

DETROIT, Jan. 29.—The Detroit Symphony Orchestra gave its second concert this season in the Light Guard Armory, Friday evening. Charles Granville, barytone, of New York, was the soloist.

The orchestra, under the conductorship of Hugo Kalsow, played with a pleasing display of unity, proving itself, under the most exacting circumstances, to be thoroughly capable of an intelligent interpretation of the programme. Haydn's Symphony No. 1, in E flat major, was presented in admirable form, the musicians entering into its varying modes with keen understanding.

Mr. Granville was particularly successful in his rendering of the recitative and aria from "The King of Lahore," by Massenet. Mr. Kalsow played Bruch's violin concerto in G minor, op. 26, most pleasantly.

BARON DE ROTHSCHILD LEADS HIS ORCHESTRA.

Baron Alfred Conducts Own Band Before
King Edward.

LONDON, Feb. 1.—Alfred de Rothschild has many fads, but his most engrossing one is music. In order to satisfy his hobby he maintains what is probably the only private orchestra in England. He takes such a keen interest in his band that he frequently wields the conductor's baton himself.

At the stately country place of the Duke of Devonshire, Chatsworth, during the visit of the King and Queen, Baron de Rothschild's band furnished the music, and the owner of the band more than once conducted, winning applause from their Majesties and the distinguished guests.

PEER GYNT SUITE DELIGHTS MONTREAL

SYMPHONY SOCIETY ORCHESTRA
PLAYS GRIEG'S COMPOSITION
SPLENDIDLY.

Canadian City's Music Lovers Out in Force to Pay
Tribute to Conductor Goulet and His Able Men—
Jeannie Rankin Sings Well.

ACADEMY OF MUSIC, MONTREAL, Jan. 27.—The Montreal Symphony Orchestra, J. J. Goulet, conductor; Jeannie Rankin, soloist. The following programme:

"Zampa," overture Herold
Symphony No. 1, C major... von Beethoven
"O del Mio Dolce Ardor"..... Von Gluck
Intermezzo Boellman
(a) "The Willow Song,"

Sir Arthur Sullivan
(b) "World that Was Once a Garden"

H. Lohr
Peer Gynt Suite, No. 1..... Grieg

This pleasing programme seemed to take the fancy of the public, as all the numbers were heartily applauded, and the last movement of the Peer Gynt Suite had to be repeated, owing to an exceptionally brilliant performance.

Boellman's "Intermezzo" is a most characteristic composition, illustrating the qualities which distinguished its composer, one of the most promising French musicians, whose untimely death in 1897, at the age of thirty-five, caused much regret. Miss Rankin, contralto, was in good voice, responding to an encore with Landon Ronald's "A Little Winding Road." Among the patrons present were Lord Strathcona and Mount Royal, Sir Thomas and Lady Shaughnessy, Sir George and Lady Drummond, Sir Montagu and Lady Allan, Mr. and Mrs. R. B. Angus, Mr. and Mrs. James Ross, Mr. and Mrs. Charles M. Hays, Mr. and Mrs. Theodore Labatt, Mr. and Mrs. Charles Cassils, Dr. and Mrs. Porter, Mr. and Mrs. F. W. Evans, Mrs. Hector MacKenzie, Mrs. T. J. Howard, the Misses McLennan, Messrs. James and Colin Morgan, A. P. Willis, Alphonse Leclair, Hermann Wolff, W. J. Morrice, Angus W. Hooper, W. A. Brown.

H. M. FIELDS'S RECITAL.

Canadian Pianist Heard to Good Advantage in Montreal.

MONTREAL, Jan. 23.—H. M. Fields, the Canadian pianist, gave a recital last night in Association Hall, and presented a long and exacting programme of classics from the works of Liszt and Rubinstein. His playing was marked by a delicacy of touch and beautiful shading in the soft, languorous music of Liszt's "Waldertrauen," "Consolation" and "Love Dream," No. 1. Other numbers on his programme were "The Barcarolle" and "Tarantella" from Liszt's "Venezia e Napoli."

Mr. Fields concluded with Liszt's Rhapsodie No. 14, which displayed to good advantage his admirable technique. He was assisted by Paul Hahn, the cellist, who gave an effective presentation of Goltermann's Andante and Squire's "Gavotte Humoristique."

Pianist Captures Nun's Heart.

MILAN, Feb. 1.—Musical circles are telling a story, sub rosa, of a nun's broken vows because of the fascinations of a local pianist. Three years ago, a young girl, belonging to a wealthy noble family of Ferrara, lost her father and mother at a few days' interval. This so preyed upon her mind that she entered a convent. Some time ago she was sent to act as a nurse to a rich woman in Brescia, where she made the acquaintance of a pianist who came every day to play to the invalid. They fell in love and the nun confessed the truth to her Mother Superior, who obtained permission for her to renounce her vows, and the girl became the wife of the pianist.

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THE LIFE TRAGEDY OF A GREAT PRIMA DONNA

MME. CLARA BRINKERHOFF TELLS OF THE AWFUL FATE OF HENRIETTE SONTAG

Musicians and music-lovers of forty to fifty years ago and more will remember a charming and beautiful woman who sang in New York as a prima donna with the great artists at the Academy, under the name of Clara Brinkerhoff, whose maiden name was Rolph. After that she sang in opera and concert all over the country.

In 1862, Gottschalk, when he was here, composed the celebrated song, "Alone," for Mme. Brinkerhoff, and she was the first to sing it.

Since that time, Mme. Brinkerhoff has been a noted teacher in this city, and many successful singers were her pupils. She is still living in a sweet old age in New York, and the other day told the following story of the sad fate of the great Henriette Sontag, a singer of world-wide renown, whose name is still familiar in the world of art. "The beautiful voices of singers," said Mme. Brinkerhoff, "that we heard and knew in days gone by ever come back to us in memory. One of the most beautiful I remember was that Henriette Sontag, who came to us as the prima donna of a concert troupe in the early '50s after she had sung in London with a success that amounted to enthusiasm. She was then in her forty-eighth year. Her art was good; she had a most charming and imposing presence. She was of middle height, somewhat stout, with a most ladylike carriage. She showed her high breeding, because she never put on any airs. She made one instinctively trust her. She had a bright complexion, well-shaped head, beautifully set on her fine shoulders, and covered with light brown hair; her eyes were large and of a deep blue, filled with feeling and glowing with inward inspiration. Her smile was beautiful.

"One peculiarity of her dress, which I remember, was that she much affected folded pleats across the breast, sometimes called the 'Grecian folds,' and occasionally seen in marble busts. She was very graceful in her movements, and womanly.

"The company, if I remember aright, consisted of Sontag, the tenor Pozzolini, the barytone Belletti and Carl Eckert, conductor of orchestra, who wrote the ballad Swiss Echo song, sung by Mme. Sontag and known as 'Mein Einziger Schatz.'

"No one ever could forget it who had the good fortune to hear her sing it.

"The musical profession in New York, desiring to honor Mme. Sontag and give her a welcome in a public manner, decided that the solo singers should volunteer to sing the chorus on the occasion of the opening concert, which I believe was given at Tripler Hall. Luther's hymn, 'A Great Fortress is our God,' was on the programme.

"At the rehearsal, Mme. Sontag recognized that the chorus singers who had been provided for the hymn were not the regular singers, but specially selected ones, and was affected even to tears. She sang as if



CLARA BRINKERHOFF.

Famed in Her Day as a Great Singer and at Present a Fine Teacher.

inspired. When it was over, she stepped over to me, and asked what it meant.

"And you," she said, 'I heard your voice, —your beautiful voice! You are not a chorus singer!' taking a head to foot view of me.

"I told her that it was our serenade to her.

"After her concerts came opera at Niblo's Gardens, where 'Maria di Rohan,' by Donizetti, was the greatest work she did.

"During her tour through the country she sang the 'Sontag Polka,' which became immensely popular and was I believe the first polka sung by a prima donna.

"She did not sing in public after her marriage to the Count de Rossi, until she was in advanced middle age. She had to resume her professional career, however, because of her husband's love of play. He was willing that she should endeavor to restore their lost fortunes.

"After a season in New York, Mme. Sontag and Pozzolini went to Mexico to give opera there, Antonio Barili being the conductor of the orchestra.

"Sontag died in Mexico, and it was generally believed her death was caused by poison. Barili took charge of the funeral, all the orchestra playing at the ceremony. Sontag's husband, the Count de Rossi, fled the country, stating that his wife had died of cholera, a victim to her own imprudence, but Madame Sontag told the Swedish Minister's wife, who entered the house in disguise, that her husband had poisoned the wine. It killed Pozzolini, and would have killed Barili, but he did not go to the dinner, though he was invited.

"Such was the tragic end of the great and beautiful woman."

ENTERTAINED AT A MUSICAL.

Guests of Mr. and Mrs. Hubert Vos Hear Hollmann and M. and Mme. Gilbert.

Mr. and Mrs. Hubert Vos gave a delightful musicale at their studio, 15 West Sixty-seventh street, New York City, on January 25, the musical entertainment being contributed by Joseph Hollmann, 'cellist, M. and Mme. Charles Gilbert, who sang French songs, and Arthur Rosenstein, the pianist.

Among the guests were: Mrs. Edward La Montagne, Jr.; Mrs. Abraham R. Lawrence, Miss Ruth Lawrence, Mr. and Mrs. Henry Harkness Flagler, Mr. and Mrs. Jules J. Vatable, Mrs. S. Reading Bertron, Mrs. Oscar Richard, Mrs. Samuel Untermyer, Miss Untermyer, Mrs. H. Mason Rabor, Miss Frances Livingston, Mrs. George Gray Ward, Jr.; Mr. and Mrs. Jules S. Bache, Clarence L. Collins and Carl Schurz.

"Enoch Arden" Given in Milwaukee.

MILWAUKEE, Jan. 30.—Edith Weil and Della Thal were the soloists in the presentation of Strauss's transcription of Tennyson's poem, "Enoch Arden," at the Athenæum, to-night. Miss Weil displayed an artistic temperament, fortified by a fine technical equipment, and gave a highly satisfactory performance. Miss Thal was eminently successful in her interpretation of the music.



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WHAT THE GOSSIPS SAY

Once upon a time a certain pianist, whose name must remain a secret forever for the sake of his family, which thinks him a respectable burglar and not a mere musician, was asked why Moritz Rosenthal did not come to this country this season:

"He heard that I was coming," answered the pianist in question. That's all!

In the St. Louis "Globe-Democrat" of January 8 is a large illustration labeled "Lace shoulderette to be worn under the mink collar." It is really a picture of Fritz Scheff in street costume, and just why the erudite fashion editor of the St. Louis paper thus labeled the little prima donna is not known, unless it be that celebrated woman's reason—because.

Olive Fremstad desires it to be known that she employs a maid and not a valet—in other words, that her dresser is a Lillie of the valet. A miserable, mere musical critic alleged and asserted that she employed a valet, and that the said valet was so perfect in all his duties that she was delighted beyond words, and furthermore that she would devote her entire earnings of this season to buying a fur set—for herself, not him. Mme. Fremstad says that she has a set of furs which cost less than a week's salary, and if she needs a press agent she will not employ the critic who so basely slandered her.

Miss Otie Chew, the brilliant little English violinist, once played at a reception in London at which most of her hearers were dowager duchesses, countesses and the like. After she had finished playing, a duchess approached her.

"I am so sorry," she said, "my daughter was not here to-day. She just dotes on music, my dear. Studied violin five years, you know."

"Does your daughter play Bach too?" asked Miss Chew, who had just finished the master's G minor sonata.

"I believe she does," answered her grace, "but I think she prefers bridge."

The London "News" quotes the marriage of two musicians, Miss Wedlock and Mr. Marriage, and in addition says that at Lowe-

stoft, England, a Mr. Warmer and Miss Freezer were married. At Bristol Mr. Blizzard and Miss Gale did likewise, while not long ago cases of Alabaster vs. White, High vs. Low and Halfpenny vs. Penny were tried in a London court. But the worst is yet to come—at Partridge Lane Chapel, recently Rev. Mr. Rook preached in the morning, Mr. Partridge in the afternoon and Mr. Crow in the evening of the same day. This arrangement, which was entirely unintentional, was made by Mr. Cuckoo, secretary of the church organization, in which Messrs. Finch, Martin, Swallow and Bird were trustees.

Years ago, when Mme. Nordica was not as famous as she is to-day, she was keeping house in her home in Maine. One cold day in January a tramp knocked at the front door.

"What!" said Mme. Nordica, then Miss Norton, "you here again?"

"Yes, ma'am," said the tramp respectfully, "I want to know, ma'am, if you will be kind enough to give me the recipe for that mince pie I had here yesterday."

"Why, what do you want the recipe for?" asked the future prima donna.

"To settle a bet, ma'am," replied the tramp, edging away. "My pardner says you use three cups of Portland cement to one of molasses, but I claim it is only two and a half."

The readers of the New York "Herald" were unintentional participants in a story of heart-throb and romance on January 27, when there appeared in the "Personal" column of that paper the following startling personal:

CAFE DES BEAUX ARTS.—Did your red nose lie, or have you a heart? That music was for you, and said what I could not; PLEASE WRITE. DISCREET.

"That music was for you and said what I could not"—in those few words lies a volume of romance, Hungarian music and table d'hôte dinners, to say nothing of the red, red nose, due probably to long training on table d'hôte claret. It is to be hoped that "Discreet" will have his or her longing gratified and that love's young dream will not be shattered by any rude awakening.

CHICAGO ENTHUSES OVER WEINGARTNER

German Conductor Makes First Appearance There and Is Acclaimed by His Auditors.

CHICAGO, Jan. 23.—Felix Weingartner's first public appearance in this city Saturday afternoon, when he led the New York Symphony Orchestra in Orchestra Hall, resolved itself into an ovation for the conductor and for Rudolph Ganz, the soloist. That the conductor fully met the high anticipations which had been aroused by his achievements in this country, and abroad, must be admitted. He managed to revivify the old "Freischütz" overture to such an extent as to call forth enthusiastic plaudits from his auditors. He did even more with Wolf's "Italian Serenade" and an andante cantabile from one of Tchaikowsky's quartettes.

Mr. Ganz gave a notably brilliant performance of Liszt's E flat concerto, playing it with remarkable technique, great intelligence and considerable feeling.

Will Sing "The Creation."

YPSILANTI, Mich., Feb. 1.—The Ypsilanti Normal Conservatory chorus will present "The Creation" February 12, under the direction of Frederic Pease. The soloists will be Anita Rio, soprano; William Lavin, tenor, and Francis Campbell, barytone.

DAVID BISHAM

Loudon G. Charlton
Manager, Carnegie Hall, New York
EVERETT PIANO USED

A REAL COMIC OPERA, SAYS MISS DRISCOLL

CO-AUTHOR OF "MEXICANA"
THINKS THE PUBLIC IS TIRED
OF CAKE WALKS.

She is a Charming Woman, Socially Prominent
in the Southwest, Where She Was Born and
Raised on a Ranch.

"This is a straight opera, the plot of which is not interrupted for a moment while some one does a clog dance or a cake walk," said Clara Driscoll, referring to "Mexicana," the new production which had its successful opening in New York at the Lyric Theatre, January 29, and of which she is the co-author.

"You know, there have been very few real comic operas produced of late," Miss Driscoll went on to say. "Most of the things which masquerade under that name are of the vaudeville type. Harry B. Smith and Raymond Hubbell, who helped in the authorship of 'Mexicana,' agreed with me that the people are getting tired of the musical comedy, and for that reason, a little real opera might find public favor."

Miss Driscoll is a good-looking woman, of considerable social and literary prominence



CLARA DRISCOLL,

Co-author of "Mexicana," who saved the historic mission of the Alamo from destruction.

in the South and Southwest. She is well qualified to write about that part of the country, for she was born and raised on a Texas ranch, her father having been a pioneer in the cattle industry in the Lone Star State.

She has spent much of her time on the other side of the Rio Grande, and holds the honorary position of "Custodian of the Alamo," at San Antonio, the title being bestowed by the legislature of Texas in recognition of Miss Driscoll's activity in saving the historic mission from demolition by a commercial concern.

"SAMSON" WAS ABSENT.

Toronto's Oratorio Society Gave Creditable Concert Without Him.

TORONTO, Jan. 27.—Dan Beddoe, who had been engaged to sing the title role of Handel's "Samson," which was produced Wednesday night by the Sherlock Oratorio Society, was taken suddenly ill and could not appear. It was too late to secure a substitute and the performance was given in Massey Hall without "Samson."

The audience was friendly and did everything possible to cheer things by hearty and enthusiastic applause. The chorus, consisting of two hundred voices, did admirable work, and the evening on the whole was enjoyable.

The orchestra consisted of forty musicians, all of Toronto, whose playing was accurate in detail, and under Mr. Sherlock's conductorship they displayed a thorough understanding of the music. The soloists were Mabel Manley Pickar, soprano; Janet Spencer, contralto, and William Harper, barytone. The society has announced for next season the production of Handel's "Judas Maccabæus."

WINNIPEG, MAN., Jan. 26.—An effort is being made to have Arthur Rubinstein give at least one recital in Winnipeg. A subscription list will probably be opened at once to ascertain if the enterprise would get the necessary financial support.

FROM BEYOND THE SEAS

Yvette Guilbert, the French singer, gave a concert in the Beethovensaal, Berlin, not long ago, among the numbers on the programme being "Chansons de Pierrot," in which she appeared in a Pierrot costume. The Berlin critics declare that she was so superlatively fine that it is an artistic crime that she does not undertake more serious work for which her talents make her eminently fit.

A number of Parisians have formed the Societe des Chansons de France, having for its object the renaissance of the folk songs of France. It is the intention of the society to collect these songs, to have them played and sung in concerts and to publish them in book form. The first general meeting of the society will be held in Grenoble this Spring and the poet Frederic Mistral will act as presiding officer.

In St. Petersburg recently a jury consisting of Rimsky-Korsakow, Glazounow and Liadow awarded the following prizes for the best compositions of the year: 300 rubles to A. S. Arenski, for the overture to his opera "Nala and Damajanti"; 300 rubles to J. J. Wihtol for his variations of a Russian folk song; 500 rubles to R. M. Gliere for a sextette, and 1,000 rubles to A. N. Scriabine for his Second Symphony.

According to statistics gathered in Germany, there were fifteen new operas produced in that country in 1905. Wagner operas were sung 1,642 times; Verdi comes next with 533; Mozart 444; Weber 338; Bizet 332; Meyerbeer 212, and Beethoven 182. Of foreign composers, Saint-Saens has 58 to his credit; Massenet 46; Mascagni 217; Puccini 53; Charpentier 10 and Giordano 8. All of these are a decided decrease from the previous years, the only foreign composer showing an increase being Leoncavallo, who had a total of 191 in 1904 and 238 last year.

Helen Mitchell and Miss Curd, two American girls who are pupils of Mrs. Wilhelm Eylau, an American piano teacher resident in Berlin, gave a recital in the German capital the other day and acquitted themselves with credit.

Mlle. Ednahoff, who in private life is Edna Hoff, gave a concert at Washington Palace, Paris, recently, and more than satisfied her hearers. She has a high soprano voice, excellent in quality and well trained, which she uses with skill and discretion.

Bordeaux has been admiring Claire and Berthe Delval, who have been singing the leading roles in the local grand opera company there. After the two young women had been acclaimed as exceptionally gifted singers the secret of their identity leaked out. They are Clara and Grace Carroll, two American girls who went to Bordeaux on a lark and obtained engagements with the opera company because of their fine voices. Now they are back in Paris continuing their studies and enjoying the joke of their own making.

Mme. Chais-Bonheur, the contralto, has refused a tempting offer to return to the French Opera at New Orleans because of illness in the family and the fact that her husband, Georges Chais, has enlisted her aid in his vocal studio in Paris.

Francesco Gruber, the son of Col. Abraham Gruber, of New York City, recently

GABRIELLE KRAUSS DIES IN PARIS

Celebrated Singer and Teacher Passes
Away in the French Capital in Her
Sixty-third Year.

PARIS, Jan. 20.—Gabrielle Krauss, formerly prima donna of the Paris Grand Opera, died here recently. She was born in Vienna in 1842, and at the age of eleven became the pupil of Mathilde Marchesi. Seven years later, in 1860, she made her debut at the Vienna Grand Opera in "William Tell," remaining in the Austrian capital until 1866, when she went to Italy.

She helped to inaugurate the new Opera in Paris January 5, 1875, making her debut as Rachel in "La Juive." She retired in 1888 after a most successful operatic career, to devote herself to vocal teaching. She was a most dramatic singer, and her interpretation of Schubert's "Erl Koenig" was celebrated for its tremendous intensity.

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made his appearance as Edgardo in "Lucia di Lammermoor" in the Teatro Lirico, Vercelli, Italy, and scored a great success.

"Sarrona," an opera by Legrand Howland, an American composer, will shortly be produced in Florence.

Richard Martin, who hails from Kentucky, and whose real name is shrouded in some degree of mystery, has been engaged as leading tenor at the Teatro dal Verne, Milan.

A new opera, having as its theme the old story of Cinderella, with music by Leo Blech, was produced in the Neuen Deutschen Theater, Prague, last month. The music, which has been very highly praised by the critics, is said to be so typical of the subject it illustrates that it is essentially a portion of the libretto, as the libretto is an integral part of the music. The production of this work is said to be merely another manifestation of the success of Humperdinck's "Hansel und Graetel." So critical a musical publication as the "Berlin Allgemeine Musik Zeitung" declares that "Aschenbroedel," Blech's work, is on a par with that of Humperdinck's.

At a recent concert in Berlin, Eugen d'Albert played four sonatas by Beethoven, Brahms, Liszt and Weber, a tremendous undertaking, and acquitted himself triumphantly.

Grace Ricardo, the American soprano, whose real name is Grace Richards Woodward, has made a great success in London as a concert singer. She recently appeared in Bechstein Hall, singing a number of songs by Schubert, Schumann, Franz and Tschaiowsky.

Alma Stencel, a pupil of Emil Sauer, made her debut in Beethovensaal, Berlin, last week, playing three concertos by Beethoven, Chopin and Liszt, and making an overwhelming success. The local critics declare her to have an astonishing technique and assurance of poise remarkable for an eighteen-year-old girl.

Emilio Pizzi has completed a new opera, "Vendetta," in a prologue and four acts. It will be produced in Germany and Italy this winter.

Arthur Hartmann, an American violinist, who has lived in Berlin a number of years, is to make a tour of this country next season.

Frederic D'Erlanger's new opera, founded on Hardie's "Tess of the D'Urbervilles," will be produced during the winter opera season at San Carlo, Naples.

Leipzig is the centre of the Brahms cult in Germany. The other day Max Pauer played there, at one of his recitals, the three sonatas of that austere master. The fact that these sonatas, the only ones Brahms composed after he had cut his wisdom teeth, shows that the conservative Brahms knew when to let well enough alone.

At a concert in Munich last month, Max Reger's new sonata in F sharp minor, opus 84, was played by the composer at the piano and Berta Zollitsch with the violin. It is declared to be strikingly powerful and original.

WORK BETTER WITH MUSIC.

Factory Hands in Newark Roll Cigars to Piano Accompaniment.

NEWARK, N. J., Jan. 29.—With the belief that music hath charms to soothe the savage employee, the officials of the American Cigar Company of this city this week inaugurated a plan of providing piano music for one hour each day. The company employs about three hundred persons, many of whom are women, and it has been their experience since the free concerts began that the fingers move all the faster with musical accompaniment.

The piano is placed in the centre of the factory and the music, played by one Edward Horstmann, can be heard throughout the building. He plays between 2 and 3 o'clock each day.

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L. J. HASLANGER, BARYTONE.

Successful Soloist Has Won Scholarship
Enabling Him to Study Five Years
for Grand Opera.

Louis F. Haslanger, barytone soloist of the West End Presbyterian Church of New York and a member of the Musical Art Society, has entered upon a successful season of concert, recital and oratorio work. He recently won a five-year scholarship offered by George Sweet, the well-known barytone, to study for grand opera. Mr. Haslanger competed with more than two hundred barytones for this honor, and was given first choice after a severe test.



L. J. HASLANGER.

This well-known church singer of New York recently won a grand opera scholarship in competition with two hundred other barytones.

Of German descent, Mr. Haslanger is especially adapted to singing German lieder and oratorios, and the excellent compass of his voice, ranging from E below to F sharp above, has made him popular with many Eastern and Western singing societies as a soloist in oratorio work.

He was born in South Bend, Ind., 1875, and came to New York in 1906. He sang for one year in the Montclair, N. J., First Baptist Church and then became the soloist of the church with which he is now associated. His principal study has been with Mr. Sweet. His tours have included concerts with many of the leading musical societies throughout the country. Mr. Haslanger's studio is at 113 West Seventy-sixth street, New York.

BESSIE ABOTT IN PITTSBURG.

Young American Soprano, Soloist with
Emil Paur's Orchestra.

PITTSBURG, Jan. 27.—The regular concerts of the Pittsburgh Orchestra yesterday afternoon and to-day were given in co-operation with two soloists, Bessie Abott, soprano of the Metropolitan Opera House, and Leo Altman, second concert master of the orchestra. Miss Abott made a decidedly pleasing impression with her work.

Among the orchestral numbers were Schumann's overture "Manfred" and Wagner's Siegfried's "Forge Song."

Rose Stange of 277 Fifth avenue, who makes a specialty of training children's voices, will give a concert at the Carnegie Lyceum on March 2, at which an eleven-year-old soprano will make her debut.

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PAUL DUFFAULT

HARVARD PROFESSOR'S OPERA IS PRODUCED

"THE PIPE OF DESIRE" HEARD FOR
FIRST TIME IN BOSTON.

**Meritorious Performance Given—Two Seldom-Used
Instruments Employed in the Orchestral Set-
ting—A Work of Considerable Moment.**

BOSTON, Jan. 31.—"The Pipe of Desire," an American romantic grand opera, composed by Frederick S. Converse, a Harvard professor, was given its first public performance to-night in Jordan Hall.

The cast comprised Bertina Cushing Child, Alice Bates Rice, Mabel Stanaway, George Deane, Stephen Townsend, Ralph Osborne, and Richard Tobin. The chorus was composed of members of the opera school of the New England Conservatory of Music, and the orchestra comprised fifty musicians under the direction of Wallace Goodrich. The libretto is the work of George Edward Barton.

The performance was meritorious throughout, and the opera, both in its conception and expression, proved to be a work of considerable moment. Mr. Converse has employed leading motives but not in the traditional Wagnerian sense. For the most part they are symbolic in suggestion, abstract rather than concrete in character—motives which lend themselves to a free musical development.

In his score Mr. Converse has employed the usual resources of the modern orchestra, with the addition of two seldom-used instruments. "The Pipe" is represented by a basset-horn, which is in reality a tenor clarinet. This instrument, now nearly obsolete, was used by Mozart in his "Il Flauto Magico" and by Beethoven in his early ballet, "Prometheus."

The other exceptional instrument is the celesta, a great favorite with modern Russian composers. By means of a keyboard and an action somewhat similar to that of the piano, steel plates are struck by small hammers, producing beautiful tones.

Mr. Converse studied abroad under Rheinberger in Munich. He has composed a number of symphonic works, which have been performed successfully by the Boston Symphony Orchestra and the Philadelphia Symphony Orchestra.

"DON GIOVANNI" REVIVAL.

**Mozart's Masterpiece Produced at the
Metropolitan Opera House.**

In commemoration of the anniversary of Mozart's birthday, his opera "Don Giovanni" was presented January 27 at the Metropolitan Opera House in New York. The revival of this masterpiece was an occasion of some musical importance, as the cast was largely one of stars, and no pains had been spared in giving the production an effective setting.

Mme. Nordica and Mme. Sembrich appeared as Donna Anna and Zerlina, respectively. Scotti was heard to good advantage in the title role, and Journet disclosed comedy talents of considerable scope as Leporello. Mme. Jomelli, Dippel and Rossi also gave satisfactory performances.

Goldmark's "The Queen of Sheba" was given before a large audience at the evening performance, for the fifth time this season. The original cast was heard, with the exception of Goritz, who sang the role of Solomon in place of Van Rooy.

Comic Operas for Africa.

Edward Sass, of London, a brother-in-law of George Edwardes, the manager, is rehearsing a company of American actors in Lyric Hall, New York City, preparatory to taking them to South Africa for a twenty-four weeks' tour of the principal cities. Comic operas which have won popularity in this country during the last four or five years will be included in the repertoire.

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PAOLA GALLICO,

The Italian Pianist Whose Talents Have Made Him a Favorite with American Music Lovers.

It is a well-known fact that Italy has produced great composers, great violinists and great singers, but, so far as is known, it has only produced one really eminent pianist and he is Paolo Gallico, now before the American public, and most favorably received in this city, Boston, New Haven, Detroit, Cleveland and other American cities.

Gallico, who was born in Italy in 1868, began his musical studies in Trieste, when a boy, and gave his first public recital at the age of fifteen.

Subsequently he went to Vienna, where he placed himself under the tuition of Julius Eppstein at the Imperial Conservatory, winning the first prize, a gold medal, for proficiency in all branches of musical education.

At the age of eighteen, he began a concert tour through Italy, Austria and Germany, and was received with success everywhere.

In 1901 he came to this country and at once jumped into the front rank of pianists. Among his many press notices are:

Philip Hale in the Boston "Herald"—"Paolo Gallico gave pleasure by a display of clear technique, musical conception and a peculiar refinement of expression."

H. E. Krehbiel in the New York "Tribune"—"Gallico is an interesting pianist. While listening to him one is not haunted by an uneasy curiosity to find out what he is in the concert-room for. He invokes interest, stimulates thought, warms the emotions, and irritates curiosity. The general effect was so gratifying as to make detailed review unnecessary."

W. J. Henderson in the New York "Times"—"Mr. Gallico plays with dignity, finish, and taste, without affectation or search after empty effect, with honesty and artistic sincerity. It is a pleasure to hear such playing as he did yesterday afternoon in the Beethoven sonata."

TO ERECT A FOSTER MONUMENT.

**Louisville to Remember Author of "My
Old Kentucky Home."**

LOUISVILLE, Jan. 29.—There is a popular movement on foot to erect a monument in memory of Stephen Collins Foster as an expression of gratitude and sentiment. Though not a native of Louisville, it was at one time Mr. Foster's place of residence and it was here that he wrote "My Old Kentucky Home."

The Commercial Club of Louisville originated this project, and the Legislature has approved, so there can be little doubt that a monument will be erected.

Rehearsing "The Creation."

TORRINGTON, Conn., Jan. 31.—Rehearsals under the direction of R. P. Payne are being held by the Torrington Musical Association. The work to be sung is Haydn's "Creation."

MME. PAPPENHEIM'S INTERESTING RECITAL

FAMOUS SINGER AND TEACHER
ENTERTAINS DISTINGUISHED
GATHERING.

The distinguished vocal teacher, Mme. Eugenie Pappenheim, who created in America the title role of "Senta" in the "Flying Dutchman," and who for years has been a great force in the musical life of New York, gave an afternoon reception in her studio on January 28.

One of Mme. Pappenheim's pupils, Frieda Stender, a most promising lyric soprano, sang a number of arias in a brilliant and charming style. Associate artists were Miss Ida A. Bremen, Albert Quesnel, Miss Glenn Priest, violiniste; Henry Engel, William Philp. The programme was as follows:

The programme opened with a Mendelssohn concerto played by Ida A. Bremen and continued with selections from "La Gioconda" and Massenet's "L'Etoile" by Albert Quesnel; Meyer-Helmund's "Chansonetta," sung by Mrs. Frieda Windolph; Sarasate's "Zigeunerweisen," well played by Miss Hall; the armor's song from "Robin Hood" and the drinking song from "Falstaff," sung by Mr. Engel; song by Mr. Philp; another piano solo by Miss Bremen and Pergolesi's "Tre giorni son che Nina," Neidlinger's "Je ne sais quoi" and Thomas's "Happiness," splendidly sung by Miss Stender.

Mme. Pappenheim was assisted in receiving by Mrs. M. D. Gescheidt, Mrs. George Currie, Frances Power, Estelle Rose, Madeline Dolz and the Misses Saville. David Bispham and a number of other distinguished artists and musicians were among the one hundred and eighty guests who thronged her studio during the afternoon.

New Volumes in the Musicians' Library.

That carefully edited, well manufactured edition of musical classics on which the well-known firm, the Oliver Ditson Co., Boston, Mass., is spending so much pains, the "Musicians' Library," is now augmented by three new volumes. They are the "Songs and Airs of George Frederic Handel," Volume I for high voice, and Volume II for low voice, and "Seventy Scottish Songs" with accompaniments supplied by Helen Hopekirk. The permanently valuable feature of the Handel volumes is an introduction by Ebenezer Prout, who has edited the work. These latest accessions to the Musicians' Library are of special interest, and particular mention should be made of Helen Hopekirk's accompaniments in the collection she has edited, which are as musically as would be expected of so accomplished an artist.

When completed, the series of standard works forming this library will be contained in upwards of eighty volumes. The compositions of each master represented are assigned to some specially qualified musician who has given particular study to the works of that composer, and in scholarship and critical value the volumes will be all that the most fastidious person can desire.

Kubelik Pleases Chicago.

CHICAGO, Jan. 27.—Jan Kubelik, the violinist, was heard here last night by a goodly sized audience which received his playing with enthusiasm. On his programme were Paganini's "La Campanella" and the Sarasate Spanish Dance No. 8 and several other selections.



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FRISCO ENJOYS CALVE.

Song Recital the Occasion of a Demonstration by Big Audience.

SAN FRANCISCO, Feb. 1.—Mme. Emma Calve was heard at the first of two concerts in the Alhambra Theatre, on January 24, and her recital aroused an unusual demonstration on the part of a large audience. She was assisted by her own concert company, comprising Mlle. Vermorelli, violinist; Mr. Norden, tenor; M. Bouxman, basso; M. Fleury, flutist, and M. Degreus, pianist.

Calve sang an aria from the "Perle de Brazille" with flute obligato.

Charles W. Clark Returns.

Mr. Charles W. Clark, an American barytone who has been abroad for some four years, and who has sung with success in Paris, London and Berlin, arrived January 24 for a four months' concert tour in the United States.

Mr. Clark was the first American to sing at the Conservatoire concerts in Paris. "When I first got up to sing before a French audience in its own tongue I confess I was very nervous," said Mr. Clark. "A British audience is slow to take hold of you, but when they feel you are all right they stick to you. It was in Berlin that I think I had the biggest success of my life. The audiences there are 'great.'"

Ages of Living Violinists.

Joachim is seventy-four years old. Sarasate is sixty-one. Sauret is fifty-three. Lady Hallé is nearly seventy-five. And Wilhelmj no longer is a young man. The oldest of all living violinists is Charles Metcalf, of London, who was a contemporary of Vieuxtemps, De Beriot and Spohr. He knew Paganini. Metcalf was ninety-four late Christmas.—London "Violin Times."

Mr. Russell's New Book.

Louis Arthur Russell, director of the Metropolitan Schools of Music, is issuing through the press of the Oliver Ditson Company a new book on vocal culture. The title of the book is "The Commonplaces of Vocal Art."

HONOR ORGANIST BREWER.

His Dual Anniversary Observed in Brooklyn.

John Hyatt Brewer, organist and musical director of the Lafayette Avenue Presbyterian Church of Brooklyn, was honored at the annual ladies' night of the Lafayette Avenue Church Club on Thursday evening of last week.

Mr. Brewer has been with the church twenty-five years in his present position, and the men of the club took the opportunity of the coincidence of his fiftieth birthday and the reception to present to him a handsome loving cup, suitably engraved.

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MOST SUCCESSFUL.

Strengthened by New Talent, Organization Does
Exceptionally Well in Verdi's Tunesful Opera—
History of the Club.

CHICAGO, Jan. 30.—The Chicago Opera Club offered its second production of grand opera in the Auditorium Tuesday night, when it presented "Faust." The performance was given under the musical direction of Sig. Barabini, and was creditable throughout. The principals were: Arnold Von der Aus, a Swiss tenor, who has had professional training abroad, and who sang Faust; Virginia Listemann, who also



SIGNOR L. C. BARABINI,
Guiding Spirit in the Chicago Opera Club
and Its Musical Head.

has sung in opera in Europe, and who was the Marguerite; Joel Mossberg, as Mephisto; Joseph A. Schwickerath, as Valentin; Helen Allmendinger, as Martha, and Elizabeth Regneri, as Siebel.

The first production of the club was given September 22, when "Il Trovatore" was performed at the Auditorium. The performance of "Faust" showed decided improvement over that of the first opera, the chorus having been strengthened, as well as the cast, to which several new names were added. The orchestra was composed of musicians from the Thomas Orchestra.

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Mr. Schwickerath, barytone, who is a pupil of Sig. Barabini, gave a meritorious representation of his part, adding materially to the success of the occasion. Mr. Von der Aus was thoroughly effective in the tenor role and the other parts were acceptably interpreted.

The Chicago Opera Club was organized by Sig. Barabini, who has spared himself no pains in putting the society on a firm basis. The officers are Joseph A. Schwickerath, president; Edward Sieben, treasurer; Edna Fetter, vice-president, and Florence E. Sawyer, secretary. There is a board of directors, which looks after the business arrangements of the club's performances.

It is to the musical director, Sig. Barabini, however, that the club owes its high artistic standing. He is a master in the art of the Italian method of singing and many of his pupils have risen to distinction. With his knowledge of music, Sig. Barabini combines a thorough understanding of the drama. He has been eminently successful in giving to the club's operatic performances a professional finish, and a swing and dash that have made them enjoyable throughout.

CATHOLIC SINGERS IN A QUANDARY

Philadelphia Vocalists May Have to
Sing in Protestant Churches.

PHILADELPHIA, Feb. 1.—Prominent soloists in Catholic choirs here are secretly making arrangements to fill positions in Protestant churches, because of Archbishop Ryan's recent decision to replace modern music with Gregorian Chant. In many of the High Episcopal churches operatic masses, such as have been rendered in the Catholic churches, will be introduced next September, and to enter the new field is the object of those who will be debarred because of the effect of the Pope's decree.

Especially are the women singers courting the favor of Protestant choir directors. Many of them depend wholly on church singing for a livelihood, and are determined to find preferment regardless of religious sentiment. Their dilemma can well be imagined if Archbishop Ryan is influenced by the recent decision of Archbishop Moeller, of Cincinnati, and forbids their accepting Protestant engagements. That some would refuse to obey such injunction is not improbable.

NOVEL SONG RECITAL.

Mme. von Elsner Presents "Chansons
Mise en Scene" Here for the
First Time.

At the Berkeley Lyceum, Forty-fourth street, New York City, on January 24, there was presented for the first time in America an entertainment entitled "Chansons Mise en Scene," the moving spirit of which was Mme. Litta von Elsner. The entertainment consisted of songs with scenic effects and proved to be rather interesting.

Rev. Dr. John Talbot Smith made a preliminary address in which he explained the artistic meaning of various numbers on the programme. Included in the latter were excerpts of Egyptian music, solos on the harp by Genevieve Robinson, a monologue by Mercedes Leigh, a barytone solo by Charles Emerson, and several illustrated songs in which Mme. von Elsner, Emma R. Steiner, Mme. Menzeli-Bartlett, and others, appeared to good advantage.

Virgil Piano School Recital.

The impromptu recital given January 25 at the Virgil Piano School in West Nineteenth street, New York City, was most charmingly interesting. Eight pupils from the various grades were chosen to illustrate their proficiency and advancement during the present season under the direction of Mrs. A. M. Virgil. The various selections were performed with considerable temperament, style and expression. Those participating were Hattie Pitts, Eda Bessi, Adele Katz, Jennie Quinn, Ernestine Melber, Miner Walden Gallup, and Mary V. Kennedy.

Mrs. George Perry Palmer, of Detroit, was heard for the first time in New York City, in contralto solos at the meeting of the Long Acre League, public school No. 51, January 19. Her voice is of wide range and is eminently fitted for oratorical work. She was enthusiastically received.

SAVAGE DISCOVERS ANOTHER SOPRANO

English Opera Impresario Advances
Magda E. Dahl to Wagnerian Roles.

Henry W. Savage, who is always on the lookout for good voices, has unearthed another fine soprano in the person of Magda E. Dahl, whom he has promoted from the role of the Nightingale in "Woodland" to Venus in "Tannhauser" and Brunnhilde in "Die Walkure."

Miss Dahl is a Minneapolis girl, and obtained her entire musical education in this country, mainly in New York. In New Jersey she sang in a church choir up to a year ago, when Mr. Savage heard of her talents.



MAGDA E. DAHL.

Talented Young Soprano "Discovered" by
Henry W. Savage and promoted to Wagnerian Roles.

She has been assigned fourteen leading roles in as many operas, and so far this season has acquitted herself with credit in every respect. That she has advanced from an exceedingly light opera company to Wagnerian roles speaks well, not only for her own talents, but for the remarkable discernment of Mr. Savage.

MISS HARRIS PLAYS OWN COMPOSITIONS

Composer-Pianiste Heard in Louisville
Concert of New York Symphony
Orchestra.

LOUISVILLE, Jan. 29.—The event of the season in Louisville musical circles was undoubtedly the concert given last Monday night by Damrosch's New York Symphony Orchestra and Zudie Harris, composer-pianiste. Miss Harris is a Louisville girl, who has been studying abroad several years, and returned home recently, highly recommended by a number of prominent foreign teachers. She played her own compositions, which had gained her high distinction in the Parisian musical world. Regarding her performance the Louisville "Courier-Journal" says:

"There was a silence of eager anticipation and worthily won interest while Miss Harris played. This concerto of her own composition is written in G minor, is in three movements, and is of the modern romantic school. The second movement marks a change of key and is in the nature of an intermezzo. The third movement notes a rapid change of colors—the brilliant and picturesque, the dramatic, the plaintive and the delicate."

MISS PHILLIPS'S RECITAL.

Philadelphia Singer Gives Creditable,
Interesting Programme.

PHILADELPHIA, Jan. 29.—Mabel A. Phillips, a pupil of Louise De Ginther, of 1642 South Carlisle street, gave a highly creditable song recital in the Chapel of South Broad Street Baptist Church, January 17, assisted by Harriet Whitecar and C. F. Elterich. Miss Phillips was eminently successful in her interpretation of French and Italian songs.

Policeman Objected to Popular Song.

INDIANAPOLIS, Jan. 29.—While Patrolman Deiner was walking through Tuxedo Park the other night, he heard music in the air. It was discordant and noisy and the words proclaimed the fact that father spent his time in idleness. It is said that there is a ban on that particular song in the park, and the officer started an investigation, which resulted in bringing twenty-one boys, ranging from nine to fourteen years of age, before their school principal. They were roundly lectured for the escapade.

NEW ORLEANS HEARS NEW CANTATA SONG

CARL BUSCH'S "PAUL REVERE'S
RIDE" CAUSES ENTHUSIASM
AMONG AUDITORS.

First Concert of the Choral Symphony Society
Proves a Delightful Musical Function—Julien
Walker and Corinne Bailey, the Soloists, Score
Individual Successes.

NEW ORLEANS, Jan. 28.—The first concert of the Choral Symphony Society was given last night in the hall of Newcomb College in Washington avenue. The concert was entirely choral, as the organization was not in a position to stand the financial strain of employing an orchestra, but it is hoped that at the concert next month instrumental music will be a feature.

The soloists last night were Julien Walker and Miss Corinne Bailey. Miss Bailey was heard in Rossini's "Inflammatus" with chorus, and enthused her audience, until a portion of the work had to be repeated as an encore. Mr. Walker's contribution to the evening's enjoyment included the solo part in Grieg's "Landsighting" and Busch's "Paul Revere's Ride." He sang superbly and delighted his hearers by his clear enunciation and fine phrasing.

The main interest of the evening was centered in the new cantata "Paul Revere's Ride," by Carl Busch of Kansas City. This work sets to music Longfellow's famous poem from "Tales of a Wayside Inn." The music is arranged for basso solo and chorus. As the music progresses, themes from "The Star Spangled Banner" are first suggested, then more boldly interwoven, until, finally, the full strains of the international song break forth.

The effects of the national anthem upon the auditors was remarkable and aroused them to a wild pitch of enthusiasm, many rising to their feet and standing till the last notes had died away. Taken all in all, it was the most successful concert ever given here and has aroused new interest in the work of this thoroughly artistic organization.

Gerardy Guest at a Banquet.

WINNIPEG, Jan. 29.—The Clef Club, one of the most progressive musical organizations of this city, last week at the Mariaggi banqueted two distinguished visitors, Jean Gerardy, the famous Belgian cellist and Arthur Dunham, of Chicago, the organist. George Bowles, the club's president, occupied the chair.

The toast to "Our Guests" was enthusiastically received. Other toasts were: "Music and the Drama," Very Rev. Dean Coombes and C. W. Hanscomb; "The Ladies," H. M. E. Evans and E. Hugh Baly; "The President," proposed by Henri Bourgeault.

A New History of Music.

MUSICAL AMERICA has received from the press of Theodore Presser, the Philadelphia publisher, a copy of "A Complete History of Music," an interesting, valuable and instructive book by W. J. Baltzell, for schools, clubs and private reading. The book covers the history of music and musical instruments in all countries and in all ages, in a concise and entertaining manner. The plan of arrangement adopted has in view a combination of the recitation and lecture systems and affords an opportunity for teachers to apply the best principles of both.

A mine of information is given on subjects of vital musical interest.

Clara Drew, who has been for some time intimately connected with the musical life of Washington, has been engaged as the contralto soloist of the First Church of Christian Scientists of that city.

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Joan Voltaire de Walpine was heard in a song recital in Newcomb Hall, New Orleans, January 24.

The pupils of M. Louise Mundell gave a concert in her studio at 276 McDonough street, Brooklyn, January 13.

Brunnhilde Decke, pianiste, and Albert D. Stretch, were heard in a joint recital in Library Hall, Trenton, N. J., February 1.

The Buffalo Orchestra gave its fourth concert at the Teck Theatre, January 21, under the directorship of Adam Federlein.

Jan Kubelik, assisted by Agnes Gardner-Eyre and Ludwig Schwab, gave a concert in the Grand Rapids Auditorium, January 23.

Clementine Varney and Georgie Turner gave a joint recital January 24 in the Association Hall, Montreal, and scored a big success.

Mme. Calve was heard in San Francisco January 25 and 27. She sang Gounod's "Sappho" and "Habanera" from "Carmen," by Bizet.

Abbie May Helmer gave a piano recital in St. George's Hall, Toronto, January 23. She was assisted by Grace Lillian Merry, contralto.

Eleanor J. Holman, of Buffalo, was the soprano soloist at the concert of the Buffalo Saengerbund, held in German-American Hall, January 29.

A song recital was given in Griffith Hall, Philadelphia, by Edwin Evans, a barytone singer of that city, January 22. Bruno Huhn assisted at the piano.

Mrs. Lotta Mills Hough gave a piano recital in Carroll Institute, Washington, January 19, and was heard in a programme of considerable scope.

Bertha Foster, a member of the faculty of the music department of the Florida College, gave an organ recital in the Tallahassee Presbyterian Church, January 22.

Four Friday evening musicales are to be offered in Music Hall, Chicago, under the auspices of the Chicago Musical College, February 23, March 2, 9 and 16.

Edna Estelle Hall, the pupil of Joseffy, was heard in a piano solo at the second concert of the Steinertone Company in Harmonie Hall, New Haven, January 24.

Margery Sherwin, who recently returned to her home in Buffalo from a year's study abroad, gave a violin recital at Dellinger's Opera House in Batavia, N. Y., January 23.

The soloists at the popular concert of the Pittsburgh Orchestra under Emil Paur on January 25, at its home city, were Christine Miller, contralto, and Wenzel Jiskra.

Ethel Syford, of Lincoln, Neb., gave a piano recital in Memorial Hall, of that city, January 22, on the occasion of the first graduate recital of the University School of Music.

The Arion Glee Club of Trenton, N. J., was heard in Taylor Opera House, January 23. The soloists were Thaddeus Rich, violinist, and Grace Longly, soprano, of New York.

Arthur Rubinstein, the Polish pianist, was heard in a recital of Shumann, Chopin, Brahms and Liszt music in the Lyceum Theatre, Buffalo, January 23. He was cordially received.

The fifth anniversary of the death of Giuseppe Verdi was commemorated January 27, by a concert in Steinway Hall, Chicago. The programme was under the direction of Sig. Marescalchi.

Russian compositions were presented at the concert given by the Women's Musical Club, of Toronto, in the Conservatory of Music Hall, January 18. Mme. Anna Farini was heard in piano solos.

Mrs. George J. Sicard has about completed arrangements for the series of musicals which she will give with the vocal aid of Miss Mabelle H. McConnell, of this city, and Miss Myrta Mason, of Washington.

William F. Happich, an Austrian violinist, made his American debut in Witherpoon Hall, Philadelphia, January 25. The assisting soloists were Florence Hinckle, soprano, and Henry A. Gruhler, pianist.

The Boston Symphony Quartette gave the second of its series of concerts January 22 at the New Willard Hotel in Washington. Susan Metcalf was heard in soprano solos and was repeatedly encored.

Thomas Evans Greene gave an interesting song recital in his studio in Washington recently. Mr. Greene was in splendid voice and sang effectively. Grace Freebey, of Los Angeles, Cal., was the accompanist.

During a panic caused by a collapsed floor in the Congregational church of Boylston, Mass., January 19, C. W. Sawyer, the organist, played an old hymn and prevented the stampede which was imminent.

"Joseph's Bondage," a cantata, will be given by a chorus of forty picked voices from the colored church choirs of Hartford, Conn., February 6, under the direction of Theodore Drury, a negro opera singer.

The appearance of Mme. Johanna Galski at the opening concert of the Musical Art Society's series of artist recitals in Lexington, Ky., served to attract a large gathering of musical folk at the Women's Club, January 19.

Lillian Sulzberger and Lillian Jahn, contralto, a pupil of Thomas Impett, Helen Palmer and Ethel Wagner gave an interesting musical programme in the recital room of the Troy Conservatory of Music, January 22.

David Mannes, concert master of the New York Symphony Orchestra, played "The Good Friday Spell" from "Parsifal," in the Light Guard Armory, Detroit, Mich., January 26, and was highly praised by the local critics.

The fourth of the series of free musicals of the Washington College of Music took place yesterday afternoon, February 2, at Carroll Institute Hall, Washington, Hermann C. Rakeman, of the faculty, being the violin soloist.

The second public concert of the Chaminate Club, of Philadelphia, was given in Griffith Hall, in that city, January 25. The soloists were Marie Fischer, violinist; Mrs. Josie Stern-Weyl, pianiste, and May Walters, contralto.

The Rosa Linde Concert Company was the attraction of the Atlantic Lecture Course, January 25, in Atlanta, Ga. The company consists of Mme. Rosa Linde, contralto; Nellie Linde Wright, soprano, and Joseph Maerz, pianist.

Under the auspices of the Christ English Lutheran Church of Baltimore, members of the Musical Art Club of that city gave their first concert this season, January 16, the soloists being Marie R. Smith, soprano, and Frederick H. Gottlieb, flute.

The newly organized choral society of George Washington University of Washington, had its first rehearsal last week. A chorus of one hundred and fifty voices took part in the work under Bernard Green, the new president of the society.

Susan Douglas Edson, of New York, gave a song recital at the Acorn Club, 1618 Walnut street, Philadelphia, on January 31. She sang songs by Massenet, Hahn, Lassen, Chaminade, Martin, and Bond, and a song cycle by Amy Woodforde-Finden.

The thirteenth public service in Philadelphia of the American Guild of Organists was heard January 23 in St. Luke's Church, Germantown, Pa. A chorus under the direction of Julius G. Bierck sang several numbers and George Alexander West presided at the organ.

Kittie Cheatham-Thompson gave a highly interesting recital of French and English love lyrics in the Bellevue-Stratford, Philadelphia, January 23.

The other soloists were Frederick Ress, basso; Margaretha Fultz, contralto; Harvey Hindermeyer, tenor, and Agnes Clume Quinlan, pianiste.

The last of the Ellis concerts of this season was given in Worcester, January 25, the soloist being Marie Hall, violiniste. The Boston Symphony Orchestra was heard in a presentation of Dvorak's overture "Nature," Bach's "Pastorale" and Brahms's Symphony No. 2 in D major.

The seven hundred and thirty-ninth and the seven hundred and fortieth in the series of free organ recitals at Carnegie Music Hall, Pittsburgh, were given January 20 and 21. By invitation of the Music Hall committee of the trustees of Carnegie Library the organist was E. J. Napier of Pittsburgh.

Daniel E. Hervey, musical editor of the Newark, N. J., "Sunday Call," gave a lecture on the evolution of song at the University of Music, 21 Fulton street, Newark, January 30. The vocal illustrations were sung by Mr. and Mrs. George J. Kerwin, Anna G. Toohey and Emil Hofmann, barytone.

The Kneisel Quartette gave its third concert in the Bellevue-Stratford Hotel, Philadelphia, January 29, and presented an interesting programme, among the numbers of which were Mozart's quartette in E flat major, the Smetana quartette in E minor, and Raff's scherzo from his quartette in D minor.

The one hundred and fiftieth anniversary of Mozart's birth was celebrated by the members of the Musical Culture Club of Newark, N. J., in the Recital Hall of the College of Music, 17 Centre street, January 27. The programme was under the direction of Louis Arthur Russell, director of the college.

The first symphony concert of the Omaha Philharmonic Orchestra, January 29, in Boyd's Theatre, Omaha, Neb., was the most important event of the musical season of that city. The orchestra, comprising fifty members under Director Cusaden, presented an exacting programme admirably. Joseph Dahm, pianist, was the soloist.

The third concert of the Mozart Club's twenty-eighth season was given in the Carnegie Music Hall, Pittsburgh, January 30. The programme was devoted entirely to compositions by Sir Edward Elgar, and consisted of the entire first part and selections from the second part of the "Dream of Gerontius," and the choral ballad, "Banner of St. George."

A concert of Russian music was given at the Twentieth Century Club of Boston, under the direction of Mrs. F. G. Stantial and C. D. Miller, January 24. Emma Noyes sang several folk songs in an enjoyable manner, and the Rheinburger String Quartette, of which the following are members: Mrs. Edith Miller, violin; Mrs. Isabelle Stanchel, piano; Mrs. C. D. Miller, pianola; F. R. Hill, 'cello, played most creditably.

The music festival of the Taylor, Pa., Musical Society, which has a chorus of seventy-five voices, will take place February 14 and 15. At the first concert, Spohr's cantata "God, Thou Art Great," and Dubois's "Seven Last Words" will be heard. On the second evening, a complete programme of Bach music will be given. The soloists will be Reba Cornett, soprano; Eleanor Reynolds, contralto; Tom Beynon, tenor, and Morris G. Williams, barytone.

Emma A. Hill, pianiste, and Florence May Butler, post-graduates of the Chicago Piano College, gave an interesting recital in Kimball Rehearsal Hall, Chicago, on February 1, the programme including piano numbers by Schubert, Chopin, and Grieg, and a theme and variations for two pianos by Hollander, played by Miss Hill and Miss Godfrey. Miss Butler's selections were two songs, "The Parting Kiss" by Moncreiff and "All For You" by D'Hardelot.

AMONG OUR MUSICIANS

Joseph Anderson, a pianist of Salt Lake City, Utah, has made Los Angeles, Cal., his home.

Nellie H. McConnell, of Buffalo, has returned to that city after a season of several months' study in New York with Isador Luckstone.

Louis Schalk has given up his studio at 175 Tremont street, Boston, and taken a larger studio in Steinert Building, 162 Boylston street.

Signor G. Aldo Randegger has opened a studio at 114 West One Hundred and Third street, New York, besides teaching in Carnegie Hall.

Mrs. Edith Bliss DeJeune, formerly soprano at the First Baptist Church in Meriden, Conn., is being praised for her good work in Norwich, Conn.

J. Adam Hugo, pianist and composer, has returned from Europe and is residing in Bridgeport, Conn. Mr. Hugo studied for ten years in the conservatories in Stuttgart and Vienna.

John Held has been appointed musical director of the Salt Palace Association, of Salt Lake City, and will have a band of twenty-five men to furnish the music at that institution.

Moritz F. Rubinstein of New York is in Washington for an indefinite stay. He has a large acquaintance there among musicians, being a delightful exponent of the art of German lieder.

Mrs. Ella May Smith, president of the Woman's Music Club, of Columbus, O., a musician and critic, has assumed the editorship of the musical department of the Columbus "Dispatch."

Joseph S. McGlynn, a newspaper man of Philadelphia, is gaining considerable reputation in that city as a tenor singer. His voice is strong and mellow, and his enunciation especially clear.

The Musical Protective Union of New York City expects to occupy its new building and hall by February 10. The new quarters of the Union will be located at 212-216 East Eighty-sixth street.

Word has been received in Buffalo that Edith Ely, of that city, who has been studying with Jean De Reszke in Paris, has been eminently successful. She was formerly the solo soprano in the Westminster Choir in Buffalo.

Edith Haines and Mme. Louise Gerard-Thiers gave a musicale on January 26 at the latter's studio in Carnegie Hall, New York City. Miss Haines played a group of MacDowell numbers and Mme. Gerard-Thiers sang songs by Strauss and Hildach and an aria from "La Tosca."

David M. Levett, after an absence of two years in Berlin, during which time he was a member of the faculty in Stern's Conservatorium of Music, has returned to New York and has resumed instruction in piano, theory of music and composition, at his studio, 1240 Lexington avenue, New York. Before he went abroad, Mr. Levett was, for ten years, an instructor in the New York College of Music and his testimonials, both from abroad and this country, reflect high praise.

Edmund Severn has been engaged as lecturer by the Department of Education of the City of New York. This engagement will provide a wide field of usefulness for the sonata talks which have been found so instructive by the Severn studio audiences. Mr. Severn's next lecture at his studio at 131 West Fifty-sixth street, New York City, should prove interesting for he will present a novelty by Victor Vreuls, one of the younger of the new French school of composers.

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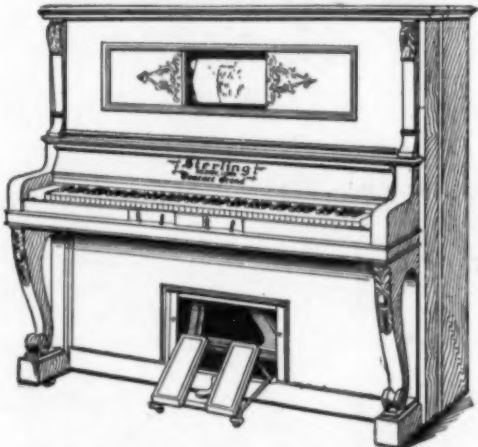
I. INDIVIDUALS.

Abott, Bessie—St. Louis, Apollo Club, Feb. 5.
 Bauer, Harold—Boston, Feb. 4; Bangor, Me., Feb. 5; Baltimore, Feb. 9.
 Blauvelt, Lillian—"The Rose of Alhambra," Philadelphia, Feb. 5-17.
 Cheatham, Kitty—New York, Berkeley Lyceum, Feb. 8.
 Fish, Katharine—Chambersburg, Pa., Feb. 4; Detroit, Feb. 6.
 Friedlaender, Delly—New York, Feb. 10.
 Gadsby, Johanna—Loudon G. Charlton, manager. Houston, Tex., Feb. 5; Dallas, Feb. 7; Fort Worth, Tex., Feb. 9.
 Gallico, Paola—Syracuse, Feb. 5; Trenton, N. J., Feb. 8.
 Hall, Marie—Boston, Feb. 5; Portland, Me., Feb. 7; Boston, Feb. 10.
 Kirkby-Lunn—Chicago Music Hall, Feb. 4; Montreal, Feb. 6.
 Kubelik, Jan—Hugo Gorlitz, manager. Chicago Auditorium, Feb. 4.
 Lhevinne, Josef—Chicago, Feb. 3.
 Maconda, Charlotte—Washington, Feb. 3; Syracuse, Feb. 5; Minneapolis, Feb. 20.
 Mannes, David—New York, recital at No. 67 Park avenue, Feb. 7.
 Marteau, Henri—Montreal, Windsor Hall, Feb. 6.
 Mildenberg, Alfred—New York, Carnegie Lyceum, Feb. 4.
 Pugno, Raoul—Chicago, Feb. 4.
 Reisenauer, Alfred—Loudon G. Charlton, manager. Bellingham, Wash., Feb. 3; San Francisco, Feb. 6, 8 and 10.
 Rio, Anita—Fort Smith, Ark., Feb. 5; Chicago, Feb. 8.
 Rogers, Francis—Washington, Feb. 10.
 Rubinstein, Arthur—Detroit, Feb. 6.
 Ruegger, Elsa—Louisville, Feb. 5; Boston, Feb. 9 and 10.
 Samaroff, Olga—J. E. Francke, manager. Philadelphia, Feb. 2 and 3.
 Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
 Sembrich, Mme.—New York, Anderson's Studio, Feb. 4.
 Shay, Jessie—Brooklyn, Baptist Temple, Feb. 5.
 Szumowska, Mme.—Richmond, Va., Feb. 8.
 Von Unschuld, Marie—New York, Mendelssohn Hall, Feb. 6.
 Witherspoon, Herbert—Chicago, Feb. 10.
 Young, John—Newburgh, N. Y., Feb. 3.

II. ORCHESTRAS.

Boston Symphony Orchestra—Boston, Feb. 3 and 10.
 Boston Symphony Quartette—Boston, Feb. 5; New York, Feb. 6.
 Bostonia Sextette Club—Hampton, Va., Feb. 5; Newport News, Feb. 6; Portsmouth, Va., Feb. 7; Elizabeth, N. C., Feb. 8; Norfolk, Va., Feb. 9.
 Cincinnati Symphony Orchestra—Cincinnati, Feb. 9 and 10.
 Griener Concert Company—New Smyrna, Fla., Feb. 3; Daytona, Fla., Feb. 5; Orlando, Fla., Feb. 6 and 7; Kissimmee, Fla., Feb. 8; Beaufort, S. C., Feb. 9; Charleston, S. C., Feb. 12 and 13.

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Hoffmann Quartette—Boston, Feb. 8.
 Kaltenborn Quartette—New York, Feb. 8.
 Kneisel Quartette—Albany, Feb. 8.
 Marum Quartette—New York, Cooper Union, Feb. 8.
 Montreal Symphony Orchestra—Montreal, Feb. 9.
 New York Philharmonic—New York, Carnegie Hall, Feb. 9 and 10.
 New York Symphony Orchestra—New York, Feb. 4 and 6; Brooklyn, Feb. 8.
 People's Symphony—New York, Cooper Union, Feb. 5 and 9.
 Pittsburgh Orchestra—Columbus, O., Feb. 5; Cleveland, Feb. 6; Oberlin, O., Feb. 7; Detroit, Feb. 8; London, Can., Feb. 9; Chatham, Can., Feb. 10.
 Sousa's Band—Augusta, Ga., Feb. 3, matinee; Columbia, S. C., Feb. 3, evening; St. Augustine, Fla., Feb. 4, matinee; Jacksonville, Fla., Feb. 4, evening; Waycross, Ga., Feb. 5, matinee; Brunswick, Ga., Feb. 5, evening; Savannah, Ga., Feb. 6; Milledgeville, Ga., Feb. 7, matinee; Macon, Ga., Feb. 7, evening; Americus, Ga., Feb. 8, matinee; Columbus, Ga., Feb. 8, evening; Montgomery, Ala., Feb. 9, matinee; Selma, Ala., Feb. 9, evening; Starkville, Miss., Feb. 10, matinee; Columbus, Miss., Feb. 10, evening.

III. OPERATIC ORGANIZATIONS.

Babes and the Baron—Shubert Bros., managers. Boston, to Feb. 3.
 Babes in Toyland—Chicago, to Feb. 10.
 English Grand Opera—Henry W. Savage, director. Portland, Ore., Feb. 5 to 7; Seattle, Wash., Feb. 8 to 14.
 Fantasia—Shubert Bros., managers. Philadelphia, to Feb. 17.
 Happyland—Shubert Bros., managers. Baltimore, to Feb. 10.
 Mexicana—Shubert Bros., managers. New York, Lyric Theatre, Jan. 29, indefinite.
 Moonshine—Daniel V. Arthur, manager. Boston, to Feb. 10.
 Sergeant Brue—C. B. Dillingham, manager. Washington, to Feb. 3.
 The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinite.
 The Prince of Pilsen—Henry W. Savage, manager. Flint, Mich., Feb. 5; Pontiac, Mich., Feb. 6; Jackson, Feb. 7; Detroit, Feb. 8 to 10.
 The Sho-Gun—Henry W. Savage, manager. Chicago, to Feb. 10.
 The Yankee Consul—John P. Slocum, manager. Denver, Feb. 5 to 10.
 Tivoli Opera Co.—San Francisco, indefinite.
 Woodland—Henry W. Savage, manager. San Francisco, to Feb. 10.
 Wonderland—Brooklyn, Feb. 5-10.

DATES AHEAD.

February 11

Rudolph Ganz, piano recital, Music Hall, Chicago.
 Herbert Witherspoon, with Mendelssohn Club, Chicago.
 Pittsburgh Orchestra, London, Can.
 Marie Hall, Brooklyn.
 Albert Mildenberg, recital, Carnegie Lyceum, New York.
 Sunday Chamber Concert, Chickering Hall, Boston.
 New York Symphony Orchestra, Carnegie Hall, New York.
 Kneisel Quartette, Chickering Hall, Boston.

February 12

Pittsburg Orchestra, Toronto, Can.
 Francis Rogers, recital, Boston.
 David Bispham, Washington.
 Elsa Ruegger, Philadelphia.
 Apollo Club Concert, Chicago.
 Anita Rio in "The Creation," Ypsilanti, Mich.
 People's Concert, Indianapolis.
 Marie Narelle, recital, Jordan Hall, Boston.
 Bostonia Sextette Club, Lenoir, N. C.
 Edwin Grasse, Buffalo, with the Orpheus Chorus Society.

February 13

Pittsburg Orchestra, Toronto, with the Mendelssohn Choir.
 David Bispham, recital, Raleigh, N. C.
 Harold Bauer, Washington, with the Boston Symphony Orchestra.
 Kneisel Quartette, Potter Hall, Boston.
 New York Symphony Orchestra, Carnegie Hall, New York.
 Mendelssohn Trio, Hotel Majestic, New York.
 Mrs. A. W. McMunn, piano recital, Steinert Hall, Boston.
 Women's Philharmonic Orchestra, Waldorf-Astoria.
 Chaminade Club Concert, Brooklyn.
 Mme. Samaroff, Baker Theatre, Rochester.
 Bostonia Sextette Club, High Point, N. C.

February 14

Victor Beigel, Mendelssohn Hall, New York.
 Pittsburgh Orchestra, Toronto.
 Marie Hall, Baltimore.
 Alfred Reisenauer, Los Angeles.
 Francis Rogers, Chicago.
 Mme. Emma Eames, Carnegie Hall, New York.
 Frank E. Morse, song recital, Steinert Hall, Boston.

February 15

First Concert in University of California Greek Theatre.
 Pittsburgh Orchestra, Toronto.
 Rubinstein Club Musicale, Waldorf-Astoria, New York.
 Marie Nichols, Troy, N. Y.
 Mme. Gadsby, Denver.
 Francis Rogers, Peoria, Ill.
 David Bispham, song recital, Chattanooga.
 Harold Bauer, with the Boston Symphony Orchestra, New York.
 Elsa Ruegger, Troy, N. Y.
 Paolo Gallico, piano recital, Harrisburg, Pa.
 Boston Symphony Orchestra, Carnegie Hall, New York.
 People's Symphony Concert, Cooper Union, New York.
 Bostonia Sextette Club, Auburn, Ala.

February 16

Pittsburg Orchestra, Hamilton, Can.
 Marie Hall, Philadelphia.
 Elsa Ruegger, Schenectady.

Boston Symphony Orchestra, Baptist Temple, Brooklyn.
 Mr. and Mrs. David Mannes, recital, Potter Hall, Boston.
 Mme. Samaroff, Steinway Hall, New York, at 3 P. M.
 Bostonia Sextette Club, Columbus, Miss.

February 17

Pittsburg Orchestra, Hamilton, Can.
 Marie Hall, New York.
 Philadelphia Orchestra, Philadelphia.
 Harold Bauer, piano recital, Beaver, Pa.
 Boston Symphony Orchestra, Carnegie Hall, New York, 3 P. M.
 Mme. Calvé, song recital, Auditorium, Chicago.
 Henri Marteau, violin recital, Jordan Hall, Boston.
 People's Symphony Concert, Carnegie Hall, New York.
 Bostonia Sextette Club, Baton Rouge, La.
 Richard Platt, piano recital, Steinert Hall, Boston.

PITTSBURG TO HEAR WEEK OF OPERA

Conried's Entire Company to Appear at the Nixon Theatre.

PITTSBURG, Feb. 1.—Samuel F. Nixon and Charles W. Strine announce the second season of grand opera in Pittsburgh by the entire company from the Metropolitan Opera House, at the Nixon Theatre, the season to begin Monday evening, March 26, and conclude the following Saturday night, with matinees Wednesday and Saturday.
 "Hansel und Graetel," "The Queen of Sheba," one of the Ring operas and probably "Faust" will constitute the week's bill. All the artists save Mme. Nordica will appear.

Philadelphia Brevities.

PHILADELPHIA, Jan. 29.—The Junger Maennerchor gave a concert at their hall on Sixth and Vine streets last evening in celebration of the one hundred and fiftieth birthday of Mozart. In addition to the characteristic selections from Mozart were excerpts from Mendelssohn, Schumann and Chopin. Herr Freemantel sang "A Kiss in the Rain," written by Louis Koemmenich, who conducted and directed the whole performance.

The St. Paul Choral Society of West Philadelphia, which is now in its second season, gave Neils W. Gade's "Crusaders" at St. Paul's Presbyterian Church on Friday evening last, under the direction of Dr. George Conquest Anthony. The soloists were Corinne Wiest Anthony, soprano; Charles Manypenny, tenor; William C. Marshall, barytone, with Julia Theresa Wilson at the piano.



Henry Dilly, one of the organizers of the Arion Singing Society of Newark, N. J., and a former police commissioner of his home city, died there January 25, at the age of seventy-one.

Albert G. Gardner died at the Soldiers' Home, Chelsea, Mass., January 28. He was fifty-nine years old, and was born in Salem. During the civil war he served as a musician in Company F, 23d Massachusetts infantry.

A cablegram has been received in Boston announcing the death, in London on January 24, of John P. Fernald. He was widely known as a music critic and served on the staffs of various Boston and London papers.

Charles S. Newhall, manager of the Home Musical Library, of Hyde Park, Mass., died suddenly from heart disease, January 23, in Boston. He was thirty-five years old.

Albert L. Cleaves, who died at his home in Kennebunkport, Me., was an old-time singing master. He possessed a fine basso voice. He has also taught singing classes with great success.

PAUL DRESSER DEAD.

Well-known Composer of Popular Songs Victim of Dropsy.

Paul Dresser, the song writer, who composed "On the Banks of the Wabash" and "The Blue and the Gray," died January 30, at the home of his sister in New York City, from dropsy. He was born forty-seven years ago in Terre Haute, Ind., and was a voluminous writer of songs. Mr. Dresser was the proprietor of one of the largest music publishing establishments in America and was reputed worth considerable money.

Sousa's band played to a crowded house in the Columbia Theatre at Washington last week. Jeanette Powers, violiniste; Elizabeth Schiller, soprano, and Herbert L. Clark, cornetist, were the soloists.

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